

11

The Leading Publication in the World of Offset-Letterpress Printing

November 1957

The Inland Printer

How You Can Improve Your Profits

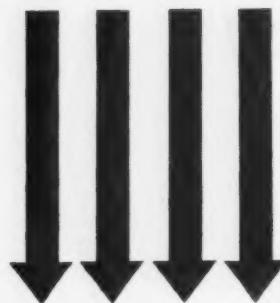
When Management Buys New Equipment

Lawhead Press Specializes in Catalogs

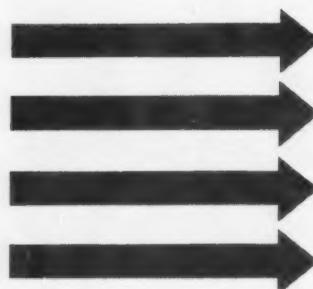
Sell Lithography With Self-Advertising

Electronic Engravings Speed Letterpress

Quads BEST!



Linotype HYDRAQUADDER



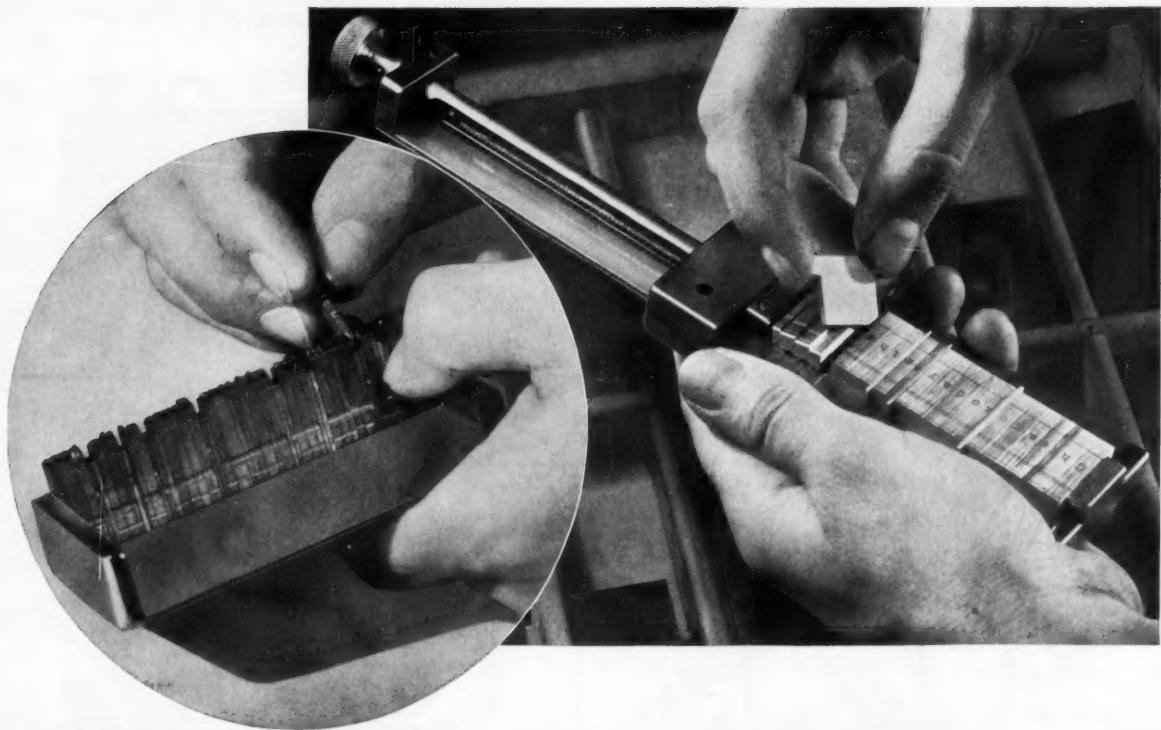
You set quadded and centered copy *faster than straight matter* with the Hydraquadder! On new Linotypes, or on machines now in your composing room, the Hydraquadder helps save *up to 50%* on all quadded matter!

Truly hydraulic, for smoothest, fastest operation—no adjustments, no maintenance other than periodic lubrication! Special safeguards—including automatic wipe action that prevents metal accumulation on vise jaws—protect matrices!

Ask your Linotype Production Engineer about the Hydraquadder. He'll give you a descriptive folder that shows why *the Hydraquadder is preferred everywhere*.

Mergenthaler Linotype Company,
29 Ryerson Street, Brooklyn 5, N. Y.

• LINOTYPE •



Why do it the hard way?

Spacing a line of single types and justifying it "tight-to-lift" in a workmanlike manner is a difficult and painstaking job. The method is one of "trial and error," and the spaces—those units which are most frequently used in composition—are the most difficult to get at and to handle. Many of them are mere slivers of metal with their tops far below the level of the letter characters. The difficulty of handling these spaces is graphically shown by the illustration above. See how easily the Ludlow space is inserted in a line of matrices.

It's no wonder that spacing consumes so much of the time and effort put into the composition of single types.

Ludlow solves the spacing problem simply. With the Ludlow system of job and display composition, the spaces logically have been made the easiest units in the line to get at and to handle. The "ears" on Ludlow spaces extend beyond the ears of letter matrices, making it exceedingly easy to pick them out

or remove them. A Ludlow compositor can insert a handful of spaces one at a time between words or characters, and can remove several from a line in a single operation.

In addition, Ludlow spaces require far less handling, because of the ease of spacing and justification. "Tight-to-lift" becomes an obsolete phrase, for every line is cast as a solid slug of accurate length. And spacing is further simplified by the use of one set of uniform space matrices for all sizes from 4 to 48 point.

Ease of spacing is only one of the many reasons why Ludlow hand-set, slug-cast composition can be produced so rapidly. The "gathering" system of Ludlow matrix assembly, and all-slug make-up and handling also reduce the time required to get a form to press.

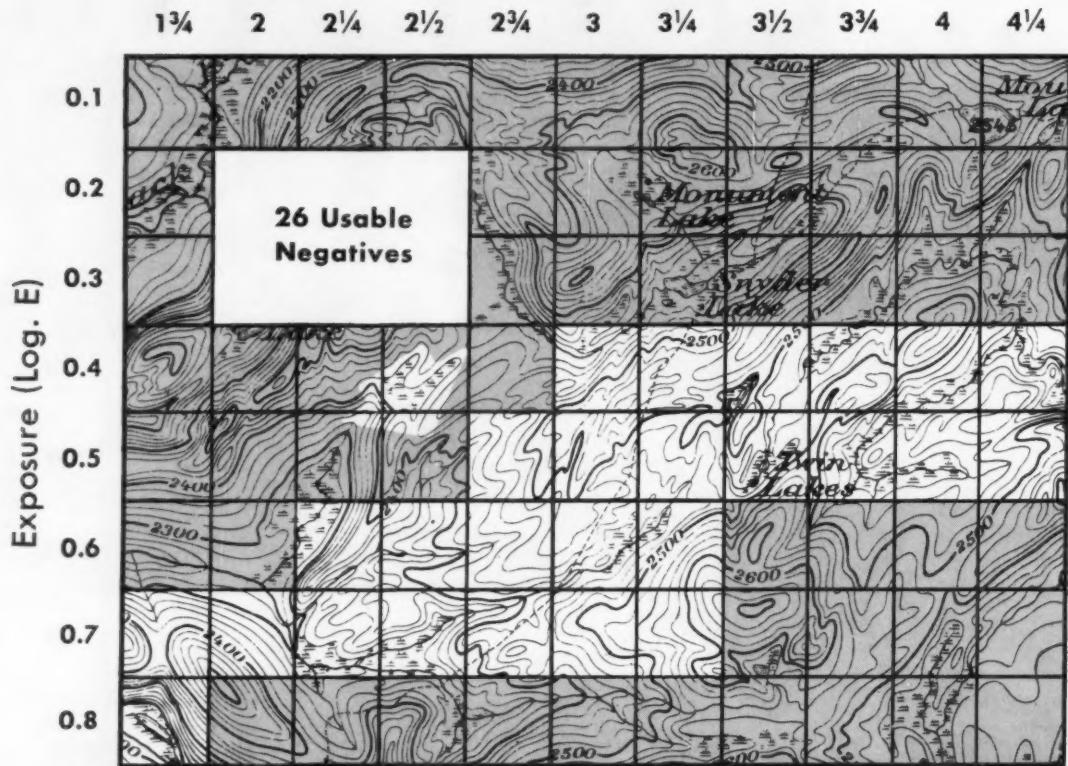
These and other time-saving, profit-earning features help the Ludlow-equipped plant outstrip competition. You will find it worthwhile to investigate fully the many advantages of Ludlow operation.

LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Tempo family

2032 Clybourn Avenue, Chicago 14, Illinois

Development (minutes) Kodalith Development-68F.



Actual exposure-development test run on Kodalith Ortho, Type 3.
Note number of excellent negatives, despite extremes of exposure
and development.

5 keys to 4-color register

Key No. 1...the latitude and stability of Kodalith Ortho PB Film, Type 3

What do you want most—besides quality and dependability—from an orthochromatic film for line and halftone work?

If it's *latitude* you're looking for—wide latitude to both exposure and development—Kodalith Ortho PB, Type 3, has it. The new Type 3 emulsion is designed to give you more usable negatives more of the time.

If it's *stability*—real stability—again you have it. The tough polystyrene base (.005-inch) of Ortho PB provides the size-holding characteristics you need for close register.

The other 4 keys in the PB family:

1 Kodak Autopositive PB Film for lateral reversals, etc.



2 Kodak Commercial PB Film for continuous-tone negatives and positives.



3 Kodak Separation Negative PB Film for color separation.



4 Kodalith Ortho PB Film, Type 3, .010-inch thick base, for line and halftone work.



Write for your FREE copy of "The Kodak PB Family," which gives full details.
Also ask for the new edition of "Kodak Materials for the Graphic Arts."

Text for this advertisement
was set photographically.

Graphic Reproduction
Sales Division

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak

NOVEMBER 1957

Vol. 140

No. 2

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Plea Against Fancy Watermarks

Editor, *The Inland Printer*:

After more than 40 years of baffling the aims house by plying my skill at "the art preservative," I am unable to find a plausible excuse for the ultrapronounced watermarks used by some paper manufacturers. I appreciate a good sheet of paper stock but it is abhorrent to my better sense to see it cluttered up with "Boondoggle Bond" or "Whippoorwill White" which sometimes belittle the actual printing.

Buyers of printing pay good money for their stationery and should not be obligated to advertise a make of paper on their correspondence. Some printers even coddle a watermark, making it appear at a certain position on the sheet, always "up" and never on the reverse side from the printing.

Watermarks may be all right in their place, but let's have a trait of modesty shown in them. Keep them subdued!

—H. E. Polderboer, Mason City, Iowa.

Don't Order by Glamorous Names

Editor, *The Inland Printer*:

I have just read the article "How Type Face Classifications May Be Standardized" by Alexander Lawson on page 94 of the September issue of *The Inland Printer*. Having been a typographer, I am well acquainted with the problem described.

I believe that one of the causes of the trouble can be roughly described as the quest for

(Turn to page 4)

Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 79 West Monroe Street, Chicago 3, Illinois.

Subscription Rates

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to *The Inland Printer*, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

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The Inland Printer is published monthly by Maclean-Hunter Publishing Corp., 79 W. Monroe St., Chicago 3, Ill. P. D. Allen, President. Printed in U.S.A. Copyright Maclean-Hunter Publishing Corp. 1957

ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry has been made at Long Prairie, Minn., Post Office



Associated Business Papers



Audit Bureau of Circulations

Magazine Publishers Assn.



Hamilton cuts costs in composing rooms!

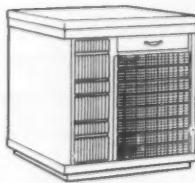


Start to track down those high costs that eat up profits, and it's amazing how often the trail leads to your composing room. You've got good men—but do they get a chance to do good work? Not if

equipment is outmoded . . . not if high-cost men have to waste time hunting for working material . . . not if handling facil-

ties for composition, cuts and forms are awkward and unsafe.

Can't afford to upgrade your composing room equipment? You can't afford *not* to if you want to cut costs . . . increase profits. Next time you see your Hamilton dealer ask him about turning wasted composing room minutes into profitable production. New Hamilton equipment will actually pay for itself over and over by increased hours actually on the job!



Hamilton

PRINTERS EQUIPMENT



HAMILTON MANUFACTURING COMPANY • TWO RIVERS, WISCONSIN

LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

styling. Mr. Lawson's example of calling condensed letters thin, compressed, tower, campanile, skyline, shows how designers are forever reaching for a styling name. We in the automobile industry are familiar with this continuous reaching for styling, inventing new names to give zip to old products or to give an exciting connotation to new products in order to boost sales.

When it comes to actual customers' orders, a sample or a picture or a product number should be furnished so there is no question in anybody's mind about what is being discussed.

My customer says that he wants "block type" or "script." I always reach for a type catalog and let the customer point to what he wants. "Block type" turns out to be Copperplate Gothic No. 342J, and "script" is Nicolas Cochin Italic. When I prepare the copy for printing, I send it to the typesetter whose type book I have used. I write the name of the type on the copy, give the number if there is one, sometimes give the catalog page number, or even cut out a word of the specific type from a magazine ad and paste it on the copy.

Doing it that way, there is never any confusion that might result from a type designer using fancy nomenclature. If I can order body type from Detroit, headings from Chicago, and mathematical symbols from New York and have the local printer put them together into the form with no trouble, then the type designers' conflicting terminology holds no confusion.

Incidentally, if Mr. Lawson is one of your good people, I'm not picking on him. This was just my normal reaction after reading the article.

—Oscar O. Barnhart, General Motors Institute, Flint, Mich.

So That's How Wars Get Started!

Editor, *The Inland Printer*:

In the "Letters to the Editor" column, July issue, *The Inland Printer*, I note "#" is referred to as a diaeresis.

Both Webster's and the American College Dictionary give "diaeresis" and "dieresis," respectively, as the double dot used above the second "o" as in zoölogy or coöperative.

For want of a better name we call it a "criss-cross" in our shop, but I still would like to know if there is a universal name for it other than sharp, number or pound. Or perhaps it is high time that # be given a name.

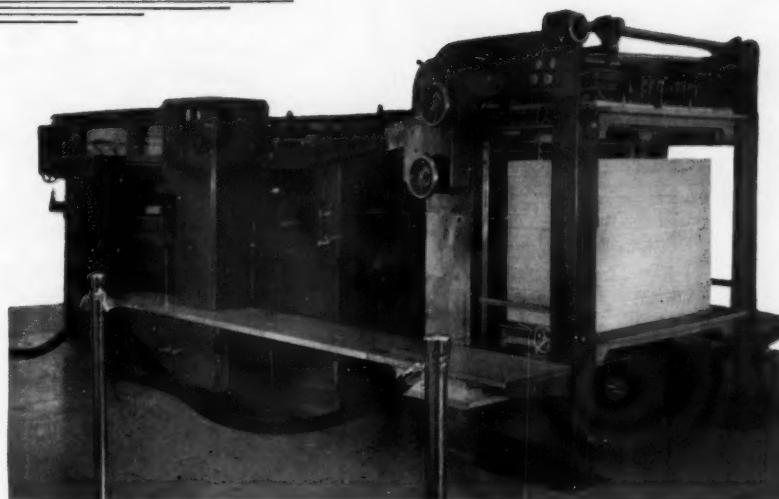
or no, *The Inland Printer* is still the best # %\$&() printing magazine.

—S. C. Ehlers, Gilman Press, Madison, Wis.

(Editor's note: For a justification of why # is called a diaeresis, in addition to other designations, please see the editor's note on page four of the September issue of *The Inland Printer*, where we refer to Webster's meaning No. 3, prosody.)

SPEED

The new **TIRFING**



MODERN LETTERPRESS
...at its finest—and fastest

Speeds up to 4,000 I.P.H.
Max. sheet size 31" x 41"

Created for the letterpress printer who demands higher printing speeds to match modern day competition, the new TIRFING offers the finest in reproduction quality at speeds which spell profits.

Here is a letterpress that was expressly designed to meet the printing requirements of today and tomorrow. Intricate color work as well as black and white can be run on the TIRFING at higher speeds—ranging as high as 4,000 I.P.H. Many advanced engineering developments are incorporated into this new press to insure consistent top quality printing at these high speeds. Stream feeder, transfer grippers, chain delivery, slitting unit, power drives on feeder and delivery are just a few of the modern TIRFING features. They all add up to the new TIRFING — modern letterpress at its finest — and fastest.

Write now for full details.

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TELEPHONE MARKET 3-7778

Inquire also about the VIKING two-revolution letterpress,
and VIKING Cutter and Creaser — sheet size 35x45".

Ease of operation

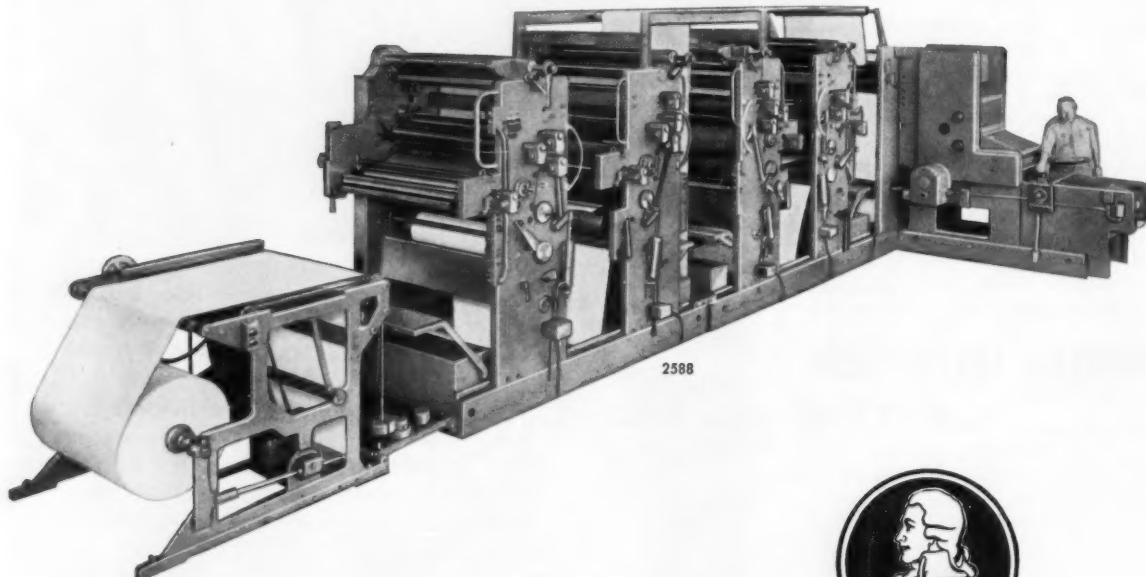
Midwest representatives: Turner Printing Machinery, Inc., 732 Sherman St., Chicago 5, Illinois

Southeast representatives: W. G. Morgan & Sons, Inc., 1409 Howell Mill Rd., N.W., Atlanta 10, Georgia

THE HAMILTON TOOL COMPANY • 900 HANOVER STREET • HAMILTON • OHIO • U. S. A.

Illustrated here is another of our recent press deliveries. This one is a wet offset, four-color litho press. It prints two colors on the face and two colors on the back of the web. Cylinders are 33½" x 43". Cross perforator is built-in.

This press feeds from a single mill roll and slits into four webs after printing and before entering the collator-folder section. Folder is of the horizontal signature type, and delivery is at 90° to the travel of the web. This is another illustration of Hamilton versatility in engineering and manufacturing know-how.



Hamilton

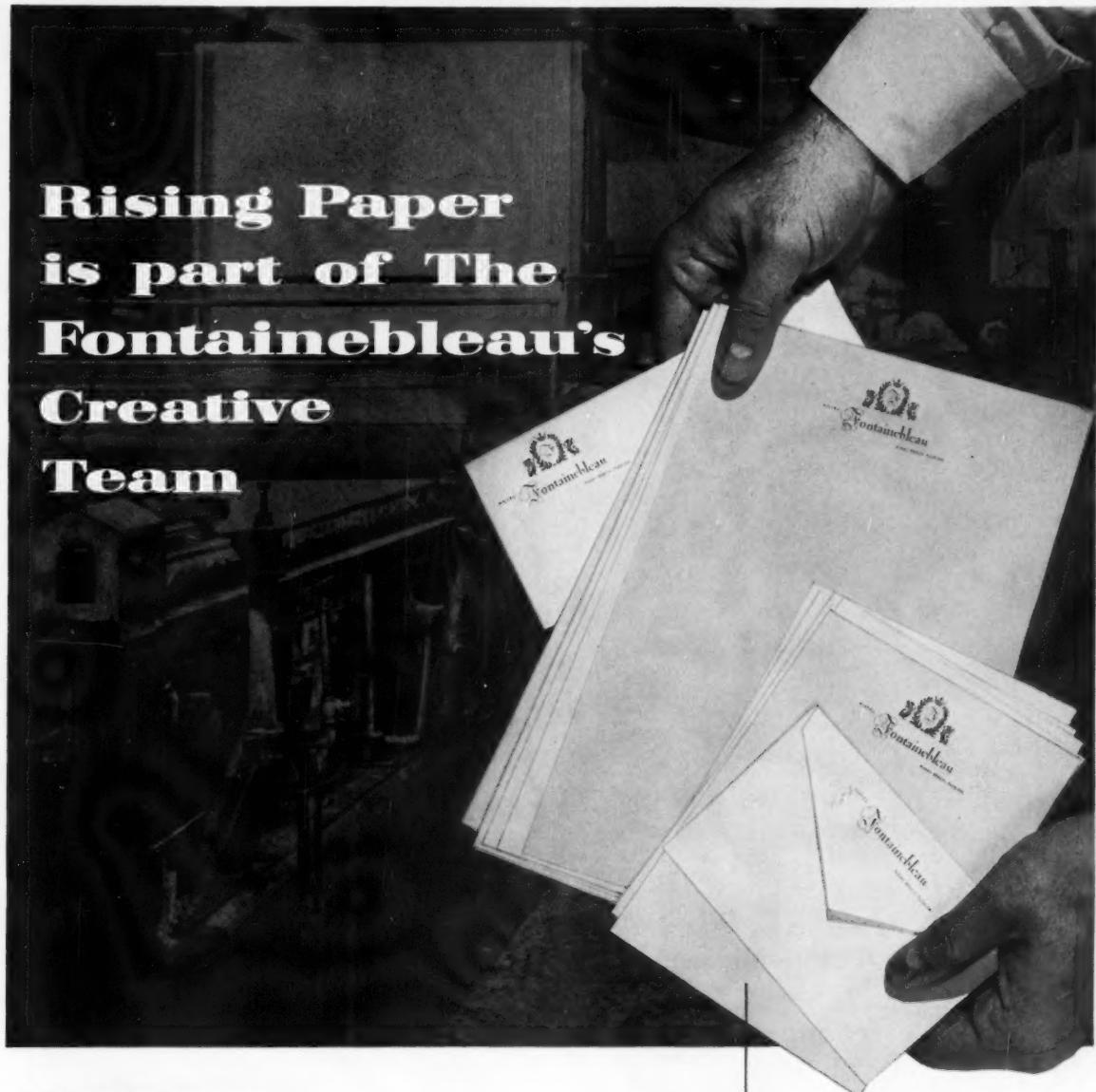
AMERICA'S MOST DISTINGUISHED FORMS PRINTING PRESS

**OTHER HAMILTON PRESSES
ARE NOW OPERATING
IN THESE REPRESENTATIVE CITIES**

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This photograph shows one of the important processes used to make Rising Paper...fine paper at its best!

Rising Paper is part of The Fontainebleau's Creative Team



The Fontainebleau at Miami Beach, one of America's most outstanding resort hotels, is an intriguing blend of the old world and the new. This ultra-modern edifice tastefully combines the latest in luxurious living with the splendor of lavish antique French decor. Further expression of this elegance was displayed in the choice of Rising's Line Marque Paper for guest stationery . . . a fine example of modern paper with a handmade air.

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HILLSDALE WEDDING AND BRISTOL (25% RAG) • WINSTED WEDDING AND BRISTOL
PLATINUM PAPER AND BRISTOL (25% RAG)

THE

advertiser
engraver
envelopes
paper

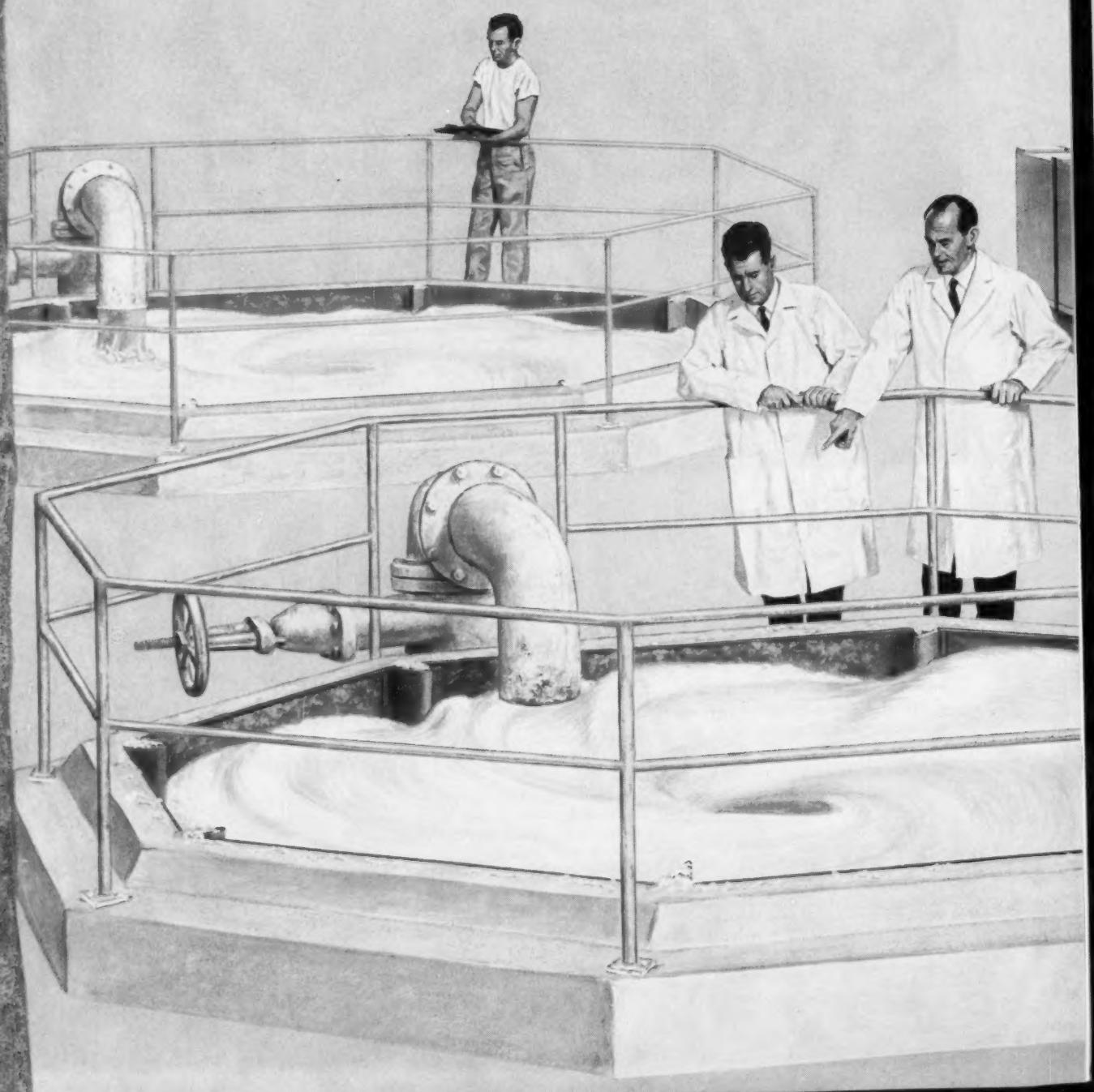
CREATIVE TEAM

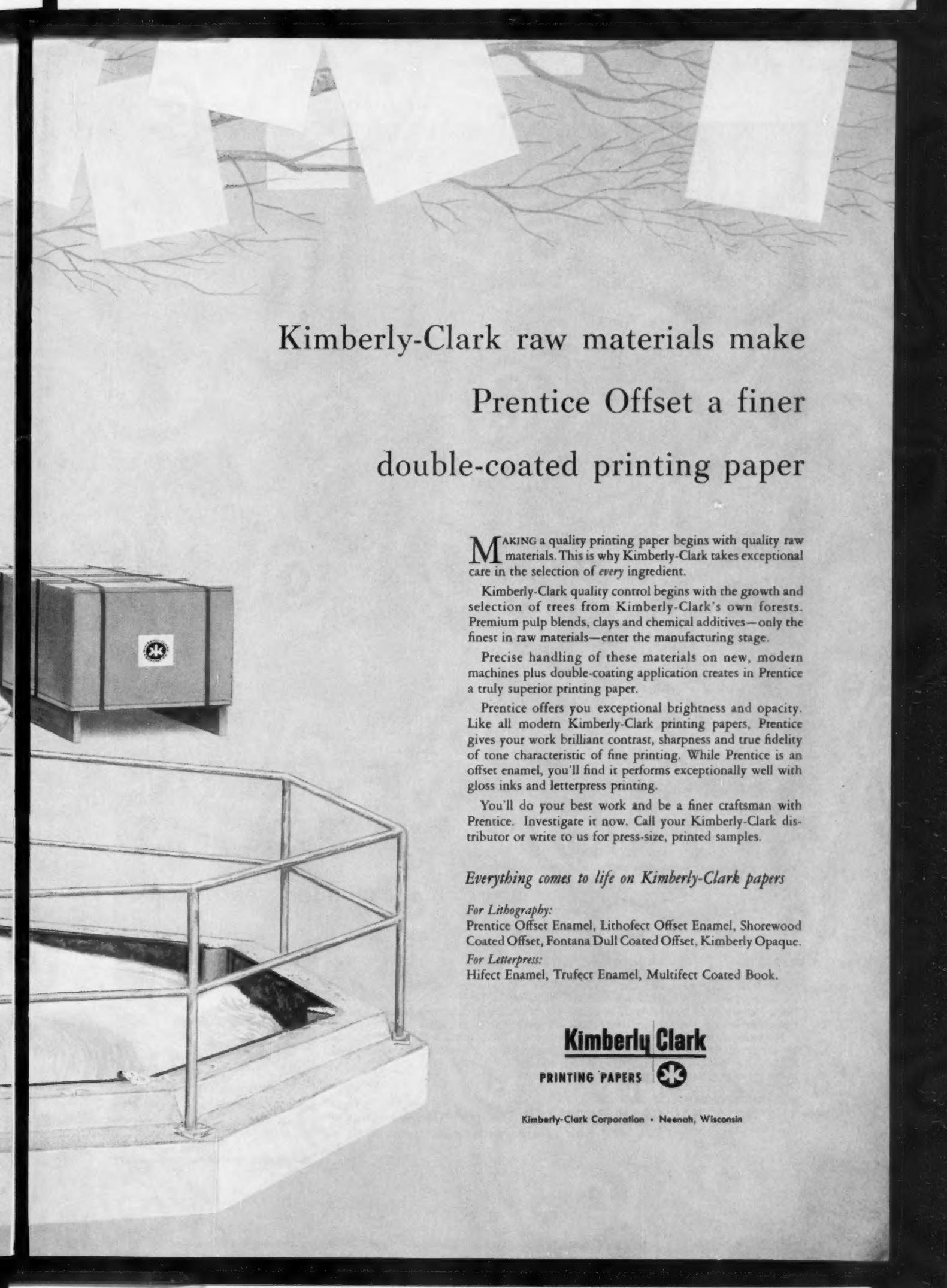
Fontainebleau Hotel
Hilcraft Engraving Company
Old Colony Envelope Company

Rising's
Line
Marque



Rising





Kimberly-Clark raw materials make Prentice Offset a finer double-coated printing paper

MAKING a quality printing paper begins with quality raw materials. This is why Kimberly-Clark takes exceptional care in the selection of *every* ingredient.

Kimberly-Clark quality control begins with the growth and selection of trees from Kimberly-Clark's own forests. Premium pulp blends, clays and chemical additives—only the finest in raw materials—enter the manufacturing stage.

Precise handling of these materials on new, modern machines plus double-coating application creates in Prentice a truly superior printing paper.

Prentice offers you exceptional brightness and opacity. Like all modern Kimberly-Clark printing papers, Prentice gives your work brilliant contrast, sharpness and true fidelity of tone characteristic of fine printing. While Prentice is an offset enamel, you'll find it performs exceptionally well with gloss inks and letterpress printing.

You'll do your best work and be a finer craftsman with Prentice. Investigate it now. Call your Kimberly-Clark distributor or write to us for press-size, printed samples.

Everything comes to life on Kimberly-Clark papers

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For Letterpress:

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Business forms users everywhere are discovering that NCR Paper speeds up their work. Without using carbon paper or even any carbonization, this amazing paper makes perfect copies of sales slips, invoices, premium notices, stock requisitions—any one of hundreds of applications where clean, clear copies are needed.

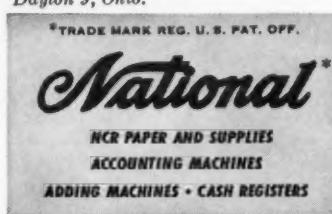
Non-smearing NCR Paper, perfected by the research laboratories of The National Cash Register Company, eliminates smudging of copies or fingers and

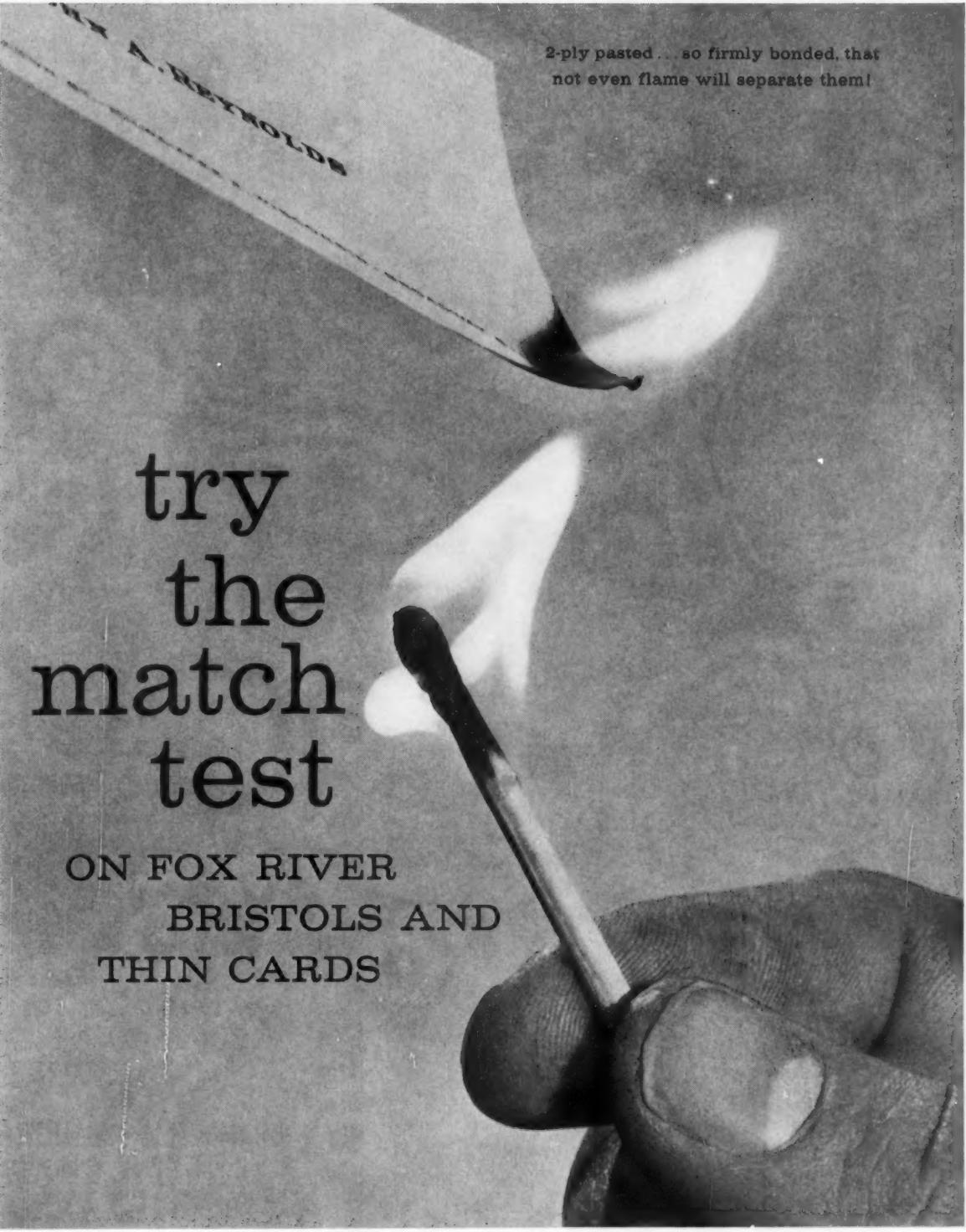
is easy to handle because it requires no carbon inserts. Up to five legible copies can be made with a standard typewriter, ball-point pen or pencil and eight or more with a business machine or electric typewriter.

NCR Paper is simple to use. Just put together several forms. Copies are obtained from hand written or business machine or typewriter forms. Finished copies are always neat and clean, easy to read.

NCR Paper's market for business forms is tremendous! Investigate today. NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio.

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2-ply pasted... so firmly bonded, that
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BRISTOLS AND
THIN CARDS

Enjoy all these advantages:

- identical printing surface on both sides
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SAINT PAUL 3, MINNESOTA

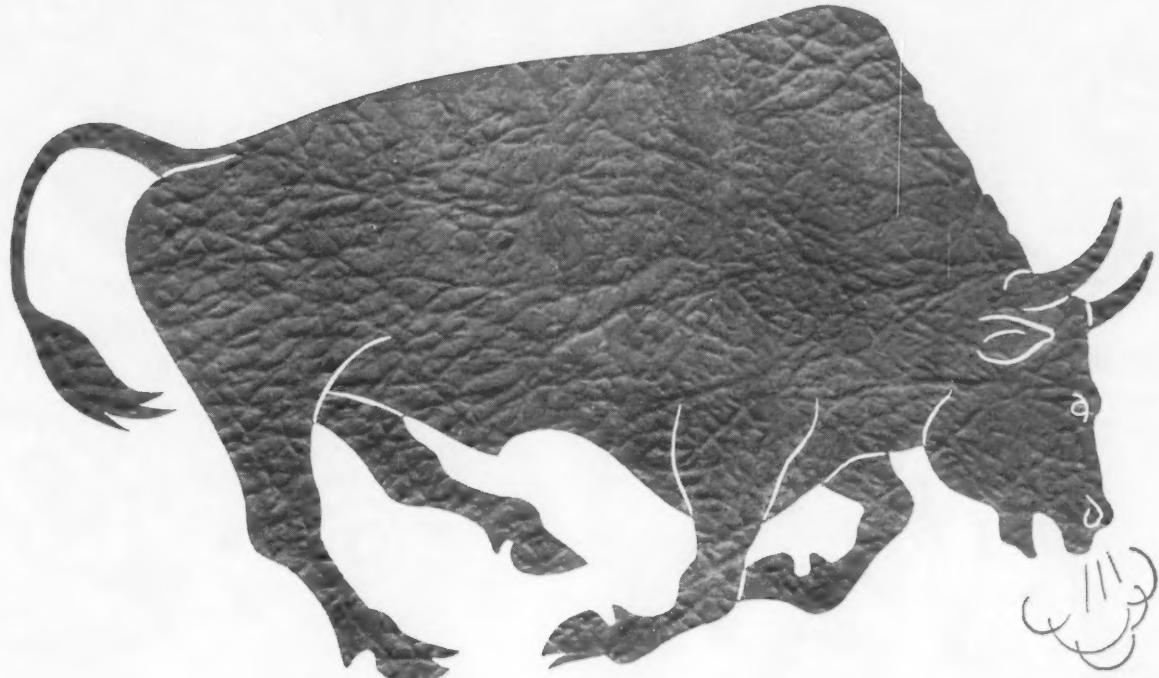
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A DISTINCTIVE, LEATHER-GRAIN COVER

... now available in White and 12 Colors ... INCLUDING
NEW PINK, LIGHT BLUE, AND LIGHT GREEN



SORG's Leather Embossed COVER



A COMPANION SORG Paper . . .
"PLATE FINISH"

Identical to LEATHER EMBOSSED in its base paper and range of 12 colors and White, SORG's PLATE FINISH offers a striking contrast with its gleaming smooth surface.

Always a popular choice for its rich, leather-grain finish and wide range of colors, SORG's Leather Embossed Cover is now in even greater demand with the addition of three new pastel colors to its line.

Created especially for those cover uses where a delicate shade of color is more appropriate than the deeper colors in the line, the new Pink, Light Blue, and Light Green LEATHER EMBOSSED have made an instant hit with printers and advertisers.

Ask your paper merchant for samples of these attractive new colors today.



• Manufacturers and Converters of Stock Line and Specialty Papers

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* it's a Fraser Paper...

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5,500 square miles
of scientifically
controlled Fraser forests
provide quality raw
material for papers
today and tomorrow.

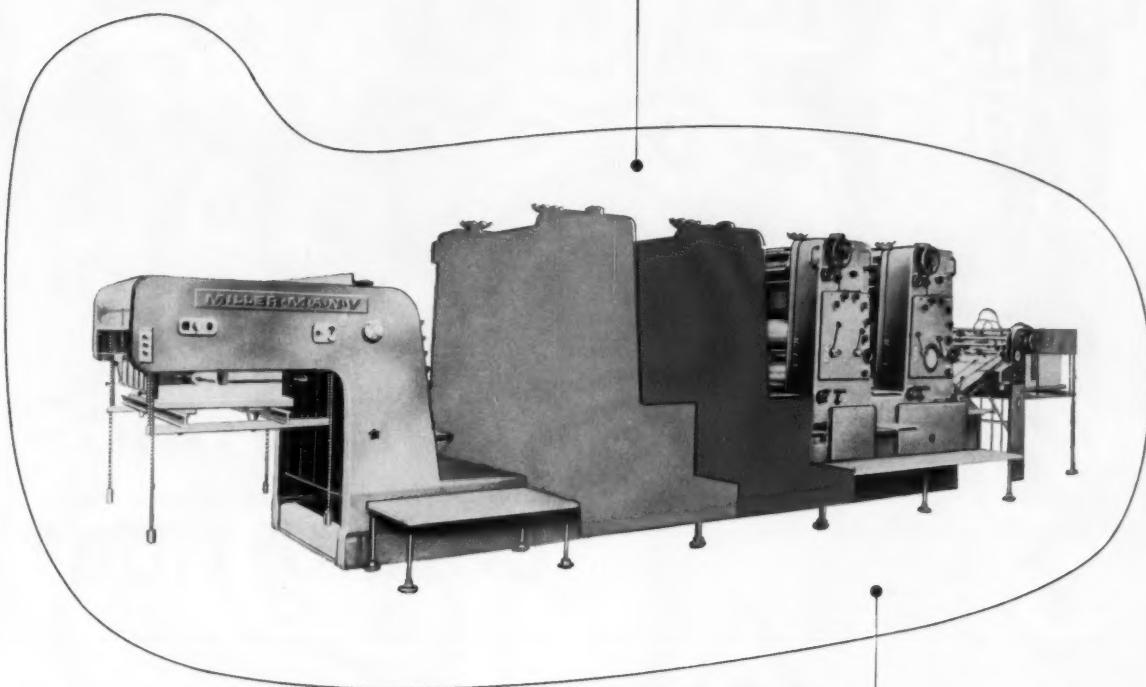


FRASER PAPER, LIMITED

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Mill: MADAWASKA, MAINE

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TODAY!



Precision Engineered and Unitized
MILLER-M·A·N OFFSET PRESSES

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30 x 42
One to Four Color

MILLER-M·A·N V
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- ★ **PERFECT REGISTER AT HIGHEST SPEEDS**
- ★ **STREAK FREE OPERATION**
- ★ **RELIABLE STREAM FEEDING**
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MILLER PRINTING MACHINERY CO.
1115 Reedsdale St., Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED
730 Bay St., Toronto 2, Ontario



What terrible torture Tom used to endure
'Cause his shipping was slow and deliveries unsure



Life's a big bed of roses now, sweet as a dream
Tom calls RAILWAY EXPRESS... the dependable team!

Frank Clegg

The big difference is

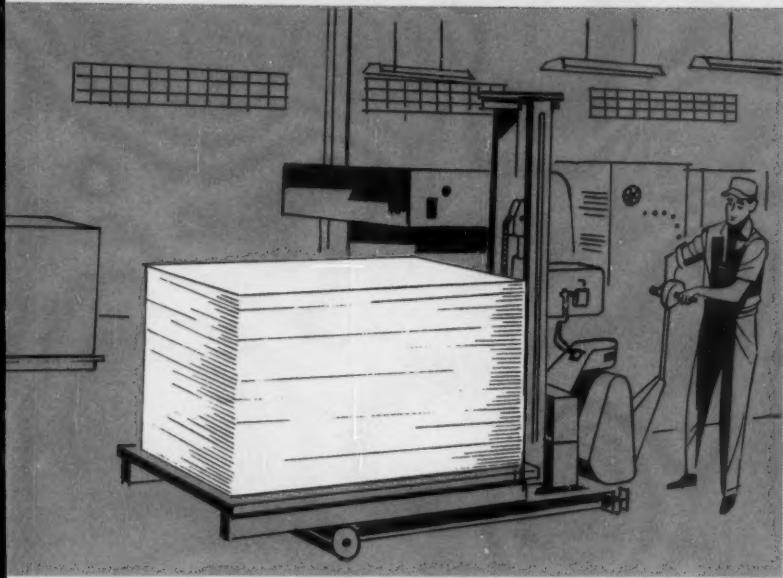
No doubt about it, there's always a big difference when you call Railway Express to ship your printed advertising matter. Just look at these Railway Express features:

- **SPECIAL LOW RATES** that apply on printed material.
- **VALUATION COVERAGE** without extra charge (\$50.00 on shipments up to 100 lbs.; 50¢ a lb. above that weight).
- **FAST, EFFICIENT DELIVERY**, based on years of experience in speedy, dependable shipping "know-how."
- **NATIONWIDE SERVICE**, reaching some 23,000 communities in the United States.

NOW! Railway Express World Thruway Service lets you ship to the major countries of the world quickly and economically. For more information on domestic and overseas service, get in touch with your Railway Express Agent. Remember—he's just a phone call away.



...safe, swift, sure



**BEST IN THE
LONG RUN**

**-and in the
short run, too!**



BECKETT OFFSET

The pioneer in the offset paper field and for almost 30 years the accepted standard of quality. Today, as always, Beckett Offset is the most complete line of offset paper, offer-

ing a wide choice of weights, finishes and colors, carried regularly in stock at the mill. For more reasons why it pays to specify and stock Beckett Offset, please turn the page.

BECKETT OFFSET • BECKETT OFFSET



BECKETT OFFSET • BECKETT OFFSET



WHERE else can you find so wide a choice of stock sizes, of weights, finishes and colors as in the Beckett Offset line? The answer is—nowhere!

Other important reasons for specifying and stocking Beckett Offset:

CONTROLLED MOISTURE CONTENT. Assures easy-to-print paper in all seasons.* Brightness and opacity are held in perfect balance.

*For plants maintaining controlled humidity, stock is made to meet specifications.

MOISTURE-PROOF PACKAGING. Maintains proper moisture content in paper.

FREEDOM FROM CURLING. All Beckett Offset is processed to assure freedom from curling when subjected to low humidities in Fall and Winter.

For deluxe productions — two premium grades . . .

- **BECKETT BRILLIANT OPAQUE**
Super-white and super-opaque.

- **BECKETT HI-WHITE**

The world's whitest white paper—amazingly combines whiteness with warmth.

MATCHING COVER STOCKS AVAILABLE FOR ALL GRADES

THE BECKETT PAPER COMPANY
HAMILTON, OHIO



This is BECKETT OFFSET, White, Wove Finish, 80 lb.

BECKETT OFFSET • BECKETT OFFSET



BECKETT OFFSET • BECKETT OFFSET



Available in 24", 31" and 36" film sizes for both black and white and color reproduction

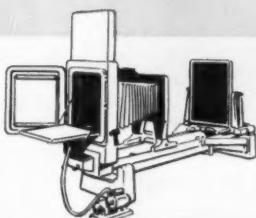
**The New
COMET Camera
by ROBERTSON**

**Satisfies your needs Today.....
anticipates your needs of Tomorrow**

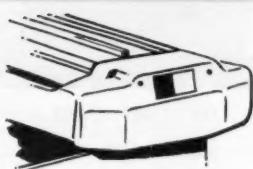
Never before have you been offered a heavy duty, all metal precision camera of such versatility, and superior performance equipped with the most modern photo-mechanical advancements—pre-planned to satisfy the diversified requirements of your future needs. Here is the camera for fulfilling the exacting requirements of your present needs that provides features for increasing your productivity as you expand. Available in either Manual Cable Drive with ball bearing movement, or Electric Screw Drive with vernier dials reading in 1/000ths of an inch.

Ask your dealer for complete details and prices or write Robertson for Bulletin No. KM-241.

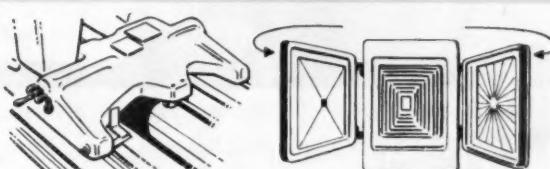
FEATURES THAT WILL FULFILL YOUR NEEDS FOR THE FUTURE



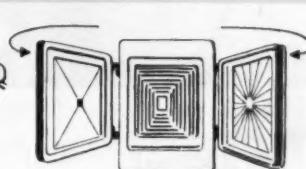
Sturdy all metal UNI-CELL CONSTRUCTION insures positive rigidity and absolute parallelism—today, and years in the future.



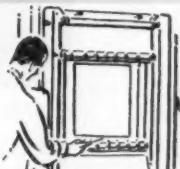
Heavy-duty TRACK combines a one-piece steel tube with a conventional bi-rail track, machined and planed as a single unit to prevent torque and twisting.



Sealed in oil, BALL BEARING MOVEMENT guarantees faster setting, ease of operation and longer wear with no maintenance.



Rugged SWINGING DOORS for Ground Glass and Vacuum Film Holder locate in exactly the same focal plane, time after time, without lifting on and off for each exposure.



ACCESSORIES such as Precision Positive Holder, Plate Bars, Re-registration Device are available now . . . or later without the need for factory supervised installation.

A complete line of photo-mechanical equipment
ROBERTSON PHOTO-MECHANIX, INC.
7440 LAWRENCE AVENUE • CHICAGO 31, ILLINOIS

Robertson
PHOTO MECHANIX

Whenever the job demands sharp reproduction and absence of "show through," your best bet is to run it on ATLANTIC OPAQUE—the outstanding paper for quality printing. Recent improvements have made this excellent sheet the top opaque in its field. ATLANTIC OPAQUE—available in Smooth Finish for sharp, detailed halftones...and Vellum Finish for soft-textured halftones—offers you:

- **Color**—The bright, attractive blue-white shade, developed for maximum contrast to today's offset inks, provides the finest background that is possible for all kinds of printing processes.
- **Opacity**—Greatly increased opacity permits even heavy solid areas to be printed with the maximum clarity, minimum "show through"...even in the lighter weights of ATLANTIC OPAQUE.
- **Strength**—Greater strength gives this new sheet

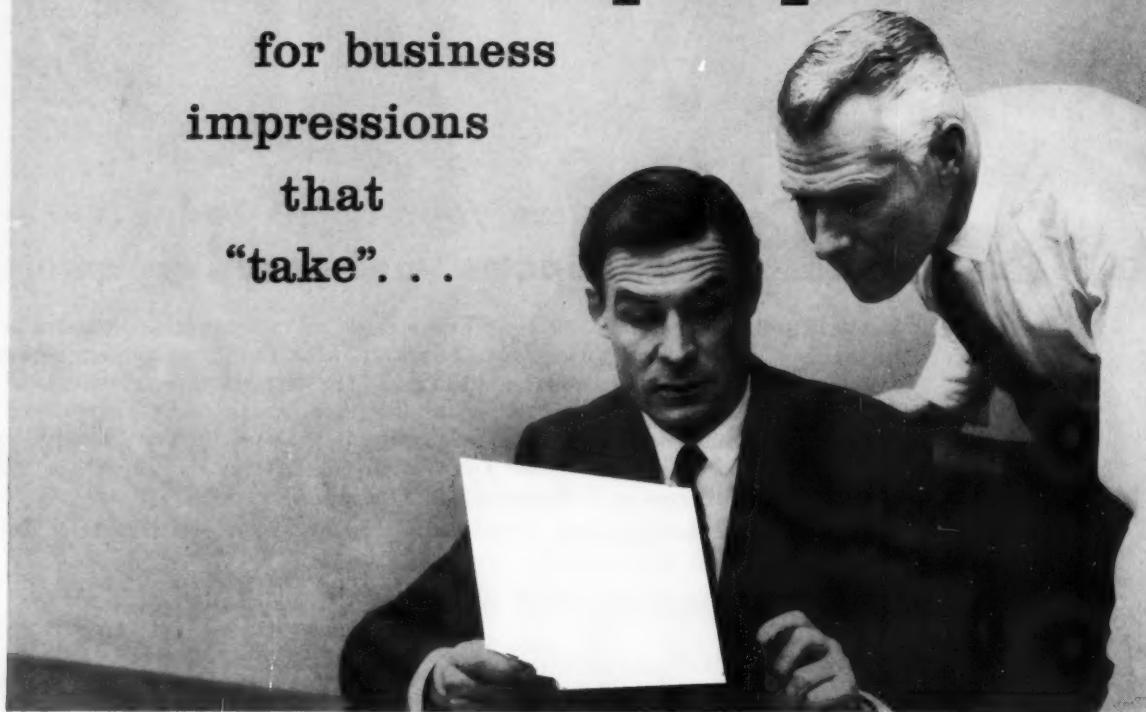
longer life, greater resistance to tearing...without sacrificing the famous bulk and excellent folding qualities of ATLANTIC OPAQUE.

■ **Formation**—Especially developed to minimize troublesome "powdering," ATLANTIC OPAQUE'S formation increases printing clarity and virtually eliminates plate scratching.

Always dependably uniform, ATLANTIC OPAQUE remains stable through sheet after sheet, ream after ream. This, together with exacting, careful trimming, reduces make-ready time...permitting steady, uninterrupted, *profitable* runs.

Find out for yourself how ATLANTIC OPAQUE can create better impressions for your business. Ask your Eastern Corporation Merchant for free sample packets today, available in Smooth and Vellum Finishes.

put it on
Atlantic Opaque
for business
impressions
that
"take". . .



EXCELLENCE IN
FINE PAPERS

Atlantic Papers
PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE - MANUFACTURERS OF QUALITY PAPER AND PULP
MILLS AT BANGOR AND LINCOLN, MAINE - SALES OFFICES: NEW YORK, BOSTON, PHILADELPHIA, CHICAGO AND ATLANTA

ATLANTIC OPAQUE
ATLANTIC BOND
ATLANTIC OFFSET
ATLANTIC COVER
ATLANTIC LEDGER
MANIFEST BOND

another LAWSON first...



The LAWSON 55-T-77 CUTTER

Makes Rear Loading Profitable

Another **LAWSON** first...a 55" cutter with a full 77" back table. Easy to set up for rear loading. Now, while your operator cuts one job, the next lift is being jogged and made ready to go. Patented **LAWSON** Air Cushion device makes for easy loading.

Cuts sheets up to 55" x 77"... quickly and accurately. Yet it costs much less to install, much less to maintain. Approved for safety by New York State Labor Board.

Patented **LAWSON Electronic Spacing**

Device... eliminates hand gauging — gives amazing .002" accuracy. The *truly cushioned* hydraulic clamp combined with the fast (43 strokes a minute) two-end pull, straightline knife assures a ripple-free cut edge. Straight and true from top to bottom.

In all sizes—39", 46", 52" and 55"—the incomparable **LAWSON** cutters are delivering unequalled performance... and profits! Ask for full details today.



THE LAWSON COMPANY main office: 426 West 33rd St., New York 1, N. Y.

Division of Miehle-Goss-Dexter, Inc.

CHICAGO: 628 So. Dearborn Street • **BOSTON:** 176 Federal Street • **PHILADELPHIA:** Bourse Building

Pioneers in paper cutting machinery since 1898

"Calcofluor* really put 'Glow-White' into our new travel booklet!"

SAYS MR. H. J. LAIRD, MANAGER—SALES PROMOTION, PAN AMERICAN WORLD AIRWAYS SYSTEM



"Am I glad we selected a sparkling white CALCOFLUOR-treated paper for this booklet! Its superior whiteness makes type more legible and inviting to read... cartoons are crisper and sharper, too. The booklet's effectiveness as a sales tool has been greatly increased through the use of this paper."

Now! A sure-fire way to give any message an extra selling punch! Just specify papers that contain the "GLOW WHITE" brilliance of CALCOFLUOR fluorescent dye. These papers sharpen details in your halftones... improve legibility of print... provide maximum contrast between blacks and whites.

Papermakers... printers... package designers... advertising men are enthusiastic about CALCOFLUOR-treated papers for such jobs as

Catalogs • Annual Reports • Sales Literature • Manuals
Business Cards • Folders and Greeting Cards • Programs • Books
Pamphlets • Labels • Packages • Letterheads • Business Forms

Specify CALCOFLUOR-treated papers when you want a crisp, clean job that has selling power and a quality look. Ask your paper jobber for samples, or write to Cyanamid for further information.

*Trademark

CYANAMID

AMERICAN CYANAMID COMPANY

DYES DEPARTMENT

Bound Brook, New Jersey

New York • Chicago • Boston • Philadelphia

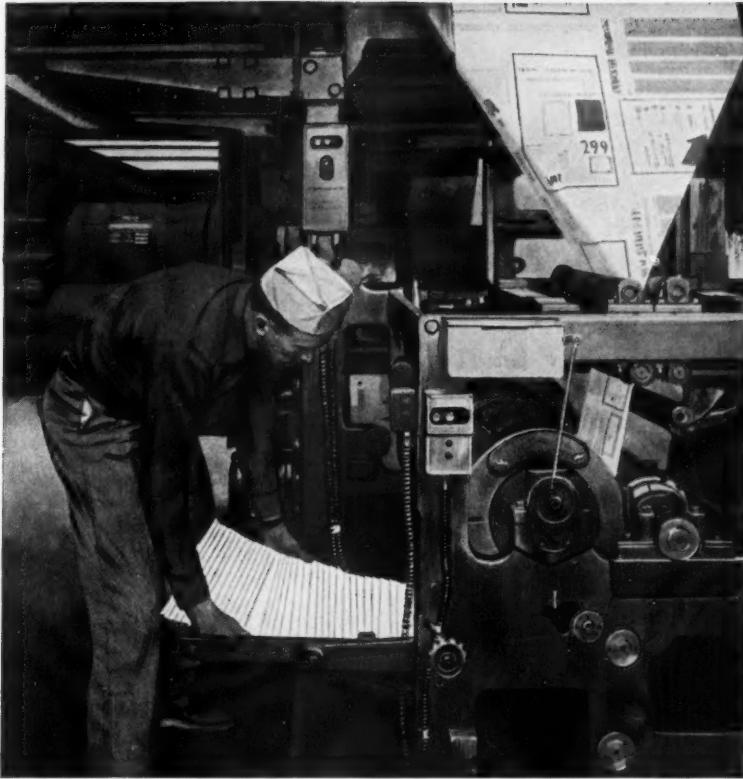
Charlotte • Providence • Atlanta • Los Angeles

Portland, Oregon

North American Cyanamid Limited • Dyes Department
Montreal and Toronto

CALCOFLUOR

To make the most of the power of print
KNOW YOUR PRINTER BETTER!



This fly boy helps you win sales battles

Around the print shop they call him the "fly boy." As he removes printed pieces from the press, he watches for imperfections. Because of his alertness, your print jobs come to you neat, correct and ready to help you in your sales campaign.

The fly boy's watchful care is typical of your printer's attention to details. And that's only one of the ways he helps you make the most of the power

of print. If you call your printer, lithographer or silk screen processor before you start any print job, he can head off problems, save you money and turn your job out faster.

We know you'll like working with your printer. We've been doing it for years in bringing you the quality papers he needs to serve you best—the most complete line in the world. The Mead Corporation, Dayton 2, Ohio.

MEAD
papers

Another colorful chapter in your continued story

You're the key figure in the continuing series of Mead advertisements that remind your customers to "Know Your Printer Better." They tell about *you*, your skills and the people who work with you. And they urge customers to use your knowledge and skills to best advantage by calling you in before they start any print job.

These national four-color advertisements are just part of the complete 1957 Mead program to bring the printer and his customers closer together. And they are tangible evidence of Mead's long-standing policy to give all the help we can to people with whom *we* do business. See the Mead Paper Merchant nearest you soon, or write The Mead Corp., Dayton 2, Ohio, producers of the world's most complete line of quality printing papers.

Sales Offices: Mead Papers, Inc., 118 West First Street, Dayton 2, Ohio • New York • Chicago • Boston • Philadelphia • Atlanta

MEAD
papers



Here's why you get a better envelope at a lower price:

Without sacrificing quality, U.S.E. effects three big savings in the manufacture of envelopes V-FLAP style.

1. Time is saved. V-FLAPS are made on special machines, directly from a roll of paper *at three times normal speed*.
2. Operations are eliminated — no die-blanking is needed.
3. Stock is saved — the waste stock is about one-ninth that entailed in die-cut envelopes, as demonstrated by the young lady at the left.



Here's how you benefit with U.S.E.

V FLAP envelopes

Printing advantages: 1). The paper is bright-white wove of the finest quality — a clean, clear surface that takes sharp, true impressions in black and any color. 2). The envelopes are *uniformly* accurate, with close, square corners and perfect seams. 3). The gummed flap is *flat* and hugs the surface. 4). Make-ready is surprisingly simple.

Selling advantages: 1). A distinctive envelope with diagonal seams and pointed flap — "The Executive Look" — formerly at premium prices in Commercial, Official and Postage Saver styles. 2). You and your customers are protected by the famous U.S.E. Quality Guarantee.

UNITED STATES ENVELOPE COMPANY

Springfield 2, Massachusetts
15 Divisions from Coast to Coast



Ask your envelope supplier for prices and samples — and your copy of "THE V-FLAP STORY" . . . or write Advertising and Sales Promotion Department, Springfield 2, Mass.

EF-8

*"Congratulations on selling that
new account, Tom!"*

*"Thanks, Ray...good thing I quoted
on Production Gloss!"*



- Today's printing orders go to the firms who can deliver *both* quality and low cost. That's why more and more leading printers and lithographers are switching to high quality, low cost Consolidated Enamel Printing Papers!

Take a real topnotch job that calls for a top grade letterpress enamel. They specify Consolidated PRODUCTION GLOSS at savings of \$40 to \$80 per ton compared to other enamels of equal quality. You get substantial savings with other grades of Consolidated Enamels for letterpress and offset. The result is a *lower* quote at a greater profit!

Of course, no matter what the price, the quality has to be there. And Consolidated Enamels enjoy one of the finest reputations for trouble-free press performance and outstanding results. Over two million tons have been used by leading printers for many of the nation's blue chip companies!

Try our you-be-the-judge offer! Powerful advertising is attracting the attention of your customers. The next step is up to you! When you run an important job, ask your Consolidated merchant for free trial sheets. Then compare performance, results and costs with the paper you're using—regardless of coating method. It's the only fair way of proving that Consolidated Enamels are today's best value.

Consolidated

ENAMEL PRINTING PAPERS
a complete line for letterpress and offset printing

CONSOLIDATED WATER POWER AND PAPER COMPANY
SALES OFFICES: 135 S. LA SALLE ST. • CHICAGO 3, ILL.

Re-orders

The *Miehle*
17 LITHOPRINT

SPEAK LOUDER THAN WORDS



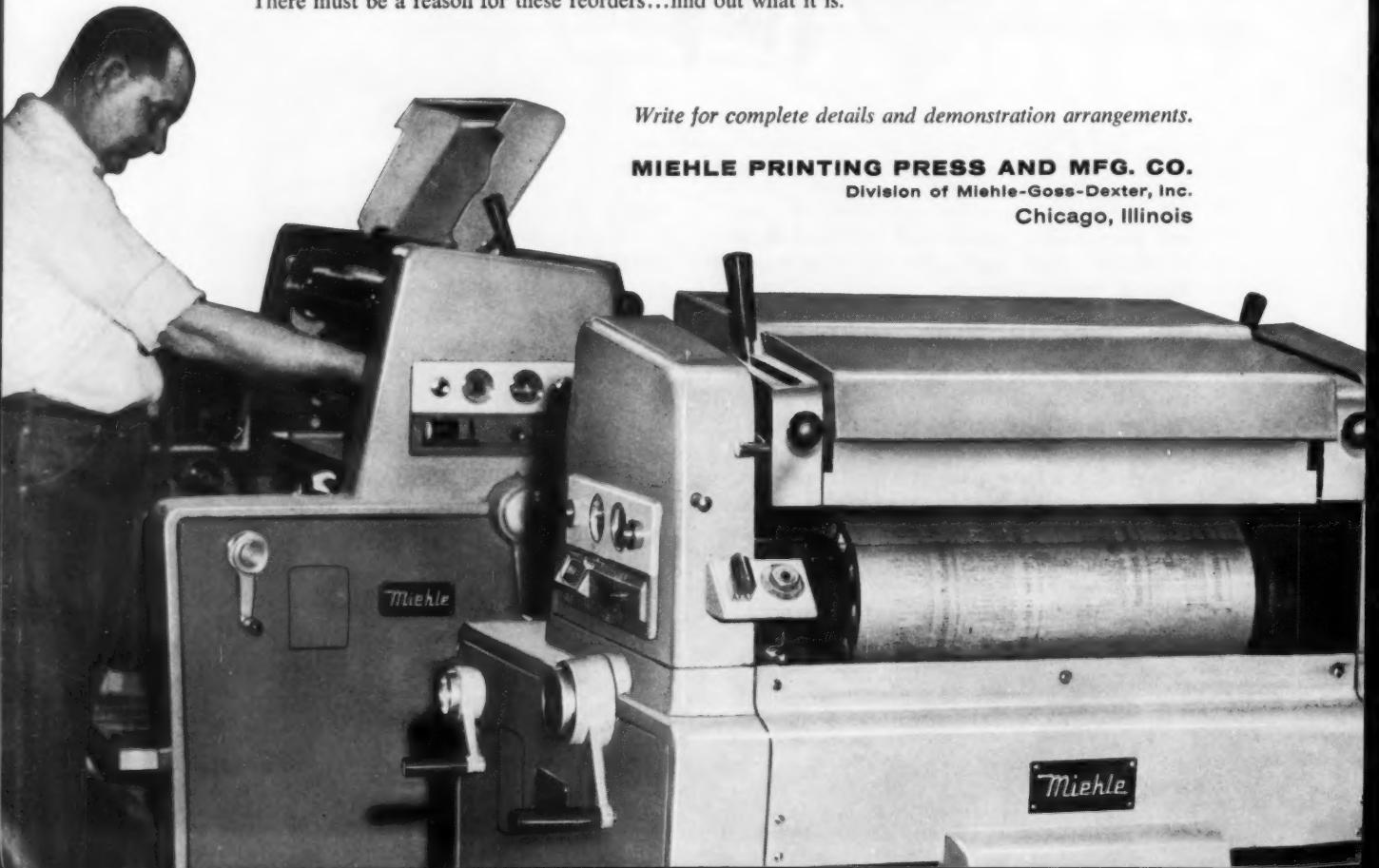
**"WENT OFFSET" WITH A LITHOPRINT...
NOW IT TAKES TWO AT IMPERIAL!**

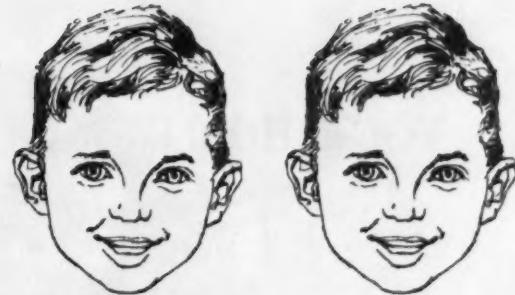
Typical of the many progressive and growing job shops in the country, the Imperial Printing Company, St. Joseph, Mich. "went offset" several months ago with their first litho press installation...a *Miehle 17 Lithoprint*. Fast get-away and changeover, simplified operating features, and the ability to handle 8½ x 11" forms, two-up at speeds up to 5000 per hour were the reasons for Imperial's choice. And it wasn't long before they realized their volume of offset work was steadily increasing...was consistently profitable.

Staying with a winner, Imperial installed a second *Miehle 17*. Now with two Lithoprints and a battery of Verticals, this combination shop is giving their customers the service and quality that stimulate growth and success. A great many shops have "gone offset" with a Lithoprint—many now operate two or more. There must be a reason for these reorders...find out what it is.

Write for complete details and demonstration arrangements.

MIEHLE PRINTING PRESS AND MFG. CO.
Division of Miehle-Goss-Dexter, Inc.
Chicago, Illinois





Twins are an exception



Triplets are unusual



Quadruplets are amazing



Quintuplets are sensational

but every sheet of H & W Mobile Index is IDENTICAL

THIS IS A SHEET OF MOBILE INDEX

When you use H & W Mobile Index, you can be sure of uniform

paper, sheet after sheet, ream after ream.

Packed in one-ream cartons for your convenience.



HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company

Printed offset on Mobile Index, 25 1/2 x 30 1/2 — 180/M

YOUR HOLLINGSWORTH & WHITNEY MERCHANTS

LISTED BELOW, CAN SUPPLY YOU WITH:

MOBILE[®] INDEX

The strongest commercial
Index available at any price

ALABAMA	BIRMINGHAM BIRMINGHAM	Dillard Paper Co. Jefferson Paper Co.
CALIFORNIA	LOS ANGELES SAN FRANCISCO SAN FRANCISCO	Kirk Paper Co. Seaboard Paper Co. Wilson-Rich Paper Co.
COLORADO	DENVER	Dixon & Co.
CONNECTICUT	HARTFORD NEW HAVEN	Rourke-Eno Paper Co., Inc. Rourke-Eno Paper Co., Inc.
FLORIDA	JACKSONVILLE MIAMI	Virginia Paper Co., Inc. Southern Paper Co.
GEORGIA	ATLANTA	Dillard Paper Co.
ILLINOIS	CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO	Atwood Paper Co. Empire Paper Co. Hobart Paper Co. McIntosh Paper Co. Parker, Schmidt & Tucker Paper Co.
	CHICAGO ROCK ISLAND	James White Paper Co. C. J. Duffey Paper Co.
INDIANA	FT. WAYNE INDIANAPOLIS INDIANAPOLIS INDIANAPOLIS	The Milcraft Paper Co. The Chatfield Paper Corp. Indiana Paper Co. C. P. Lesh Paper Co.
IOWA	DES MOINES DES MOINES	Birmingham & Prosser Co. Western Newspaper Union
KANSAS	WICHITA WICHITA	Southwest Paper Co. Wertgame Paper Co.
KENTUCKY	LOUISVILLE LOUISVILLE	The Rowland Paper Co. Southeastern Paper Co.
LOUISIANA	NEW ORLEANS	Alico Paper Co.
MAINE	PORTLAND	C. M. Rice Paper Co.
MARYLAND	BALTIMORE BALTIMORE BALTIMORE	Bradley-Reese Co., Inc. The Mudge Paper Co. O. F. H. Warner & Co., Inc.
MASSACHUSETTS	BOSTON BOSTON BOSTON BOSTON SPRINGFIELD	Andrews Paper Co. Century Paper Co. Colonial Paper Co. Tileston & Hollingsworth Co. Rourke-Eno Paper Co., Inc.
MICHIGAN	DETROIT DETROIT LANSING	Chope-Stevens Paper Co. The Union Paper & Twine Co. The Dudley Paper Co.
MINNESOTA	MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS ST. PAUL	Butler Paper Co. C. J. Duffey Paper Co. Minnesota Paper & Cordage Co. The Paper Supply Co., Inc. Anchor Paper Co.
MISSISSIPPI	JACKSON	Townsend Paper Co.
MISSOURI	KANSAS CITY SPRINGFIELD ST. LOUIS ST. LOUIS ST. LOUIS	Wertgame Paper Co. Wertgame Paper Co. Beacon Paper Co. Birmingham & Prosser Co. Tobey Fine Papers, Inc.
NEW HAMPSHIRE	CONCORD	C. M. Rice Paper Co.
NEW JERSEY	NEWARK TRENTON	Central Paper Co. Central Paper Co.

MOBILE[®] TAG (White or Ivory)

Famous for its strength,
bending and folding qualities

NEW YORK	ALBANY BINGHAMTON BUFFALO NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK ROCHESTER ROCHESTER	W. H. Smith Paper Co. Binghamton Paper Co. Franklin-Cowan Paper Co. Barclay Paper Co. Berman Paper Co. Crown Paper Corp. M. M. Elish & Co. Olympic Paper Co., Inc. Saxon Paper Corp. Schlosser Paper Corp. Fine Papers, Inc. Genesee Valley Paper Co.
NORTH CAROLINA	CHARLOTTE CHARLOTTE HIGH POINT RALEIGH	Henley Paper Co. Virginia Paper Co., Inc. Henley Paper Co. Epes-Fitzgerald Paper Co.
OHIO	CINCINNATI CINCINNATI CINCINNATI COLUMBUS DAYTON TOLEDO	The Chatfield Paper Corp. The Johnston Paper Co. Merchants Paper Co. Scioto Paper Co. Hull Paper Co. Paper Merchants, Inc.
OKLAHOMA	TULSA	Beene Paper Co.
OREGON	PORTRLAND	Carter, Rice & Co. of Oregon
PENNSYLVANIA	PHILADELPHIA PHILADELPHIA PHILADELPHIA PITTSBURGH	W. B. Killhour & Sons, Inc. Schwartz & Co. Whiting-Patterson Co., Inc. Chatfield & Woods Co.
RHODE ISLAND	PROVIDENCE	Narragansett Paper Co.
SOUTH CAROLINA	COLUMBIA	Epes-Fitzgerald Paper Co.
TENNESSEE	MEMPHIS NASHVILLE NASHVILLE	Louisville Paper & Mfg. Co., Inc. Bond-Sanders Paper Co. Dillard Paper Co.
TEXAS	FORT WORTH HOUSTON LUBBOCK SAN ANTONIO	Western Paper Co. Benson Paper Co. Western Paper Co. Natho Paper Co.
UTAH	SALT LAKE CITY	Dixon & Co.
VIRGINIA	NORFOLK RICHMOND	Epes-Fitzgerald Paper Co. Virginia Paper Co., Inc.
WASHINGTON	SEATTLE	Paper Sales Corp.
WASHINGTON, D.C.		Barton, Duer & Koch Paper Co. Stanford Paper Co. Virginia Paper Co.
WISCONSIN	APPLETON GREEN BAY MILWAUKEE MILWAUKEE OSHKOSH	Woelz Brothers, Inc. Steen-Macek Paper Co. Sensenbrenner Paper Co. Wisconsin Paper & Products Oshkosh Paper Co.

EXPORT ONLY

NEW YORK	NEW YORK NEW YORK	Moller & Rothe, Inc. Fred C. Strype, Inc.
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HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company

PROGRESS UNLIMITED!



through the consolidation of
**SINCLAIR AND VALENTINE CO.
and
AMERICAN-MARIETTA COMPANY**

- Sinclair and Valentine Co., heretofore the world's largest independent manufacturer of printing inks, and American-Marietta Company have agreed to a consolidation. In the future, we will be known as the Sinclair and Valentine Division of American-Marietta Company.
- This consolidation, climaxing our steady growth and expansion over the past 65 years, marks another noteworthy step in an outstanding record of progress.
- We believe the high standards of quality and economy that have always been axiomatic of S&V products, will now be complemented by this union, with even greater advantages for our customers and the Graphic Arts. With an increased capacity for research and development, we will have greater ability to continue to supply you with the finest products and service available.
- We are sure that this consolidation will open a new era—one marked by constant progress and achievement—and we are equally confident that these benefits will go beyond S&V and our valued customers, to the entire Graphic Arts Industry.

Sinclair and Valentine Co.

DIVISION OF AMERICAN-MARIETTA COMPANY

611 West 129th Street, New York 27, N.Y.

STRATEGIC SERVICE PROVIDED BY OVER 45 PLANTS

AMAZING DEMONSTRATION!



NO
TRICKS



NO
GADGETS



NO PROPS



... JUST

HAMMERMILL
BOND

SURE IT'S MAGIC—the magic of Neutracer®. And we're letting Hammermill Bond speak for itself in demonstrations you'll be seeing soon. For the next several weeks, Hammermill Bond will call on you (accompanied by your Hammermill salesman) and show you 4 important reasons why Neutracer—the exclusive Hammermill pulp that unlocks the secrets of hardwood for fine papers—makes printing look better, easier to sell. You'll see for yourself how Hammermill Bond with Neutracer has:

1. **A smoother, more velvety surface** to make printing clearer, sharper, easier to read.

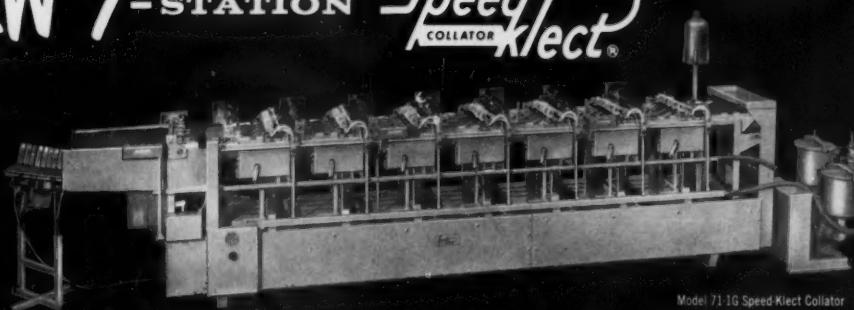
2. **Increased bulk** to give a heavier, quality "feel".

3. **Greater opacity** to minimize show-through when printed on both sides.

4. **Outstanding cleanliness** to make good printing look even better.

These qualities in the new Hammermill Bond with Neutracer help bring your customers back for more. Your Hammermill salesman will show you what we mean. Listen for his cheery "hello" and the rustle of good, clean Hammermill Bond outside your door. Hammermill Paper Company, Erie, Pennsylvania.

THE NEW 7-STATION 



Model 71-1G Speed-Klect Collator
Reg. U. S. Pat. No. 2,568,224

**THE IDEAL COLLATOR FOR YOU!
ANOTHER SPEED-KLECT FIRST!**

This NEW 7-station Speed-Klect Model 71-1G can ACTUALLY gather and glue up to 10,000 quadruplicate 8½" business forms an hour . . . AUTOMATICALLY.*

These NEW FEATURES are standard on ALL models in the Speed-Klect line.

- NEW SINGLE RESERVOIR GLUE SYSTEM**
- NEW TURNOVER ASSEMBLY**
- NEW STACK GUIDE DESIGN**
- NEW DELIVERY STRIPPER BLAST**
- NEW VACUUM VALVE ASSEMBLY**
- NEW SAFETY FEATURES**

SPEED-KLECT Collators are now available in standard 3-, 5-, 6-, 7-, and 8-station models. Special sizes available to order!'

* Covered by Patent No. 2,568,224 and other patents pending.

* Four sheets and three carbons.

Collecting collating problems is our specialty!

Didde-Glaser, INC.
Emporia, Kansas

General Office and Factory, Dept. IP-11
50 Hi-Way and W. 12th Avenue, Emporia, Kansas

Sales Offices in New York, Chicago,
Los Angeles, and St. Petersburg

Sole Canadian Distributor —
Sears Limited, Toronto
England — SOAG Machinery Company, London
Europe — Winkler Fallert & Co., Amsterdam

CLIP FOR INFORMATION ON THIS AND OTHER SPEED-KLECT MODELS

IP-11

- Please send Brochure and full information.
- Please send the 11-minute, 16 MM, color, sound film "Speed-Klect in Action."

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____



Renaissance arms and armor courtesy of The Detroit Institute of Arts

Why Dow Latex 512-R adds quality your customers like

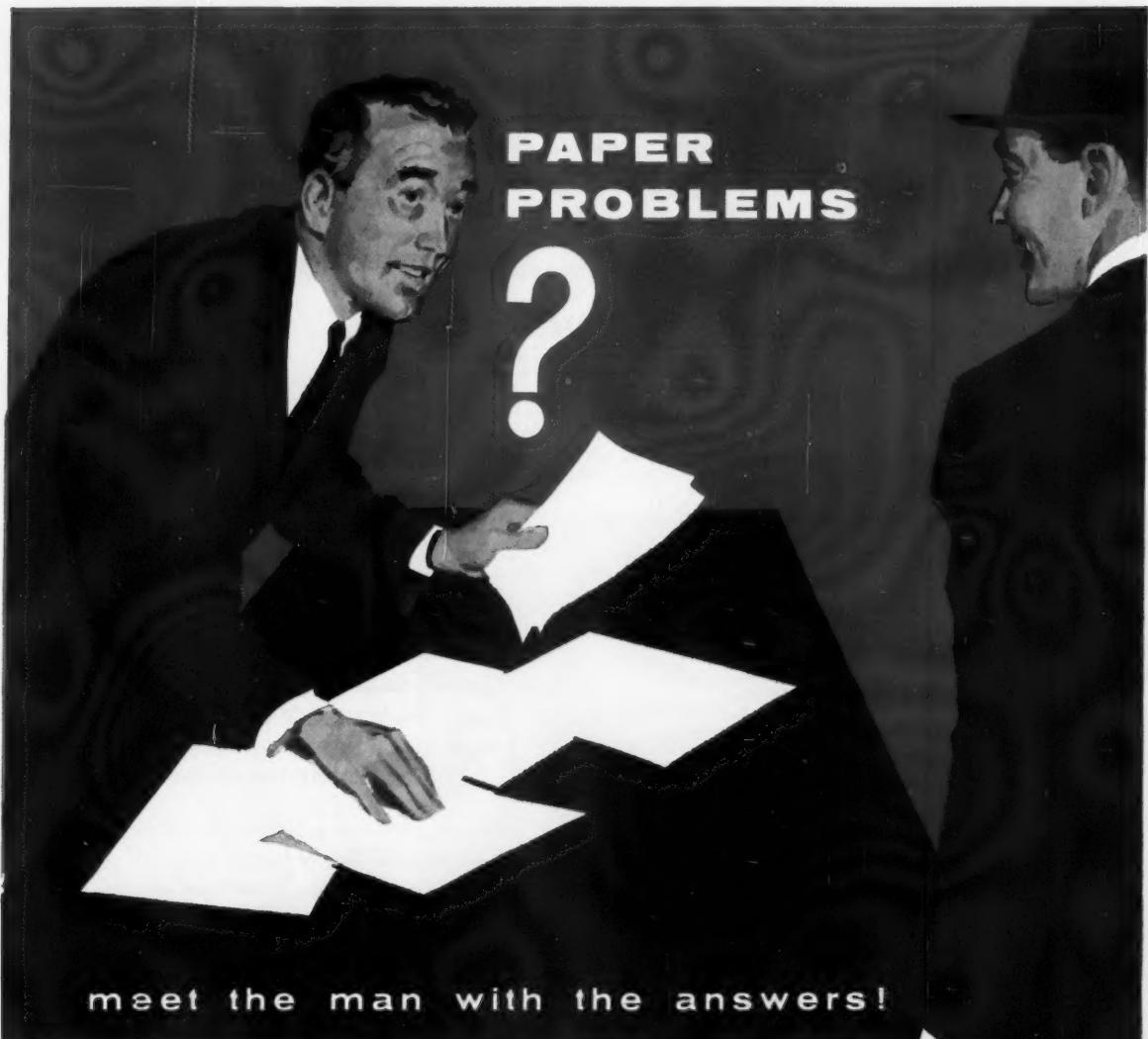
Paper coated with Latex 512-R takes rough treatment without losing its beauty. (Run your finger along a fold of latex coated paper and note the freedom from flakes!)

The ink receptivity is so improved that subtle halftones, such as that illustrated above, are reproduced accurately. The paper itself is smoother.

Discriminating buyers of printing, we are told, appreciate this extra quality. It is for such reasons, paper manufacturers say, that more and more printers use stock made with Dow Latex 512-R. Why not see your paper merchant's wide selection today? THE DOW CHEMICAL COMPANY, Midland, Michigan.

YOU CAN DEPEND ON





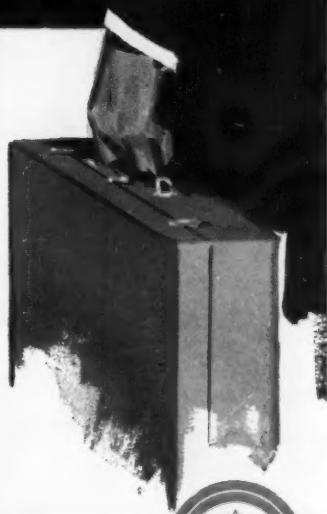
meet the man with the answers!

Your Nekoosa Paper Merchant can be helpful in many ways.
He can supply paper samples and dummies, of course.
But, just as important, he also furnishes paper *information*.
Sizes? Weight? Colors? Finishes? When you have questions,
be sure to call your Nekoosa Paper Merchant for answers!

YOU AND YOUR

Nekoosa
PAPER MERCHANT
are a team!

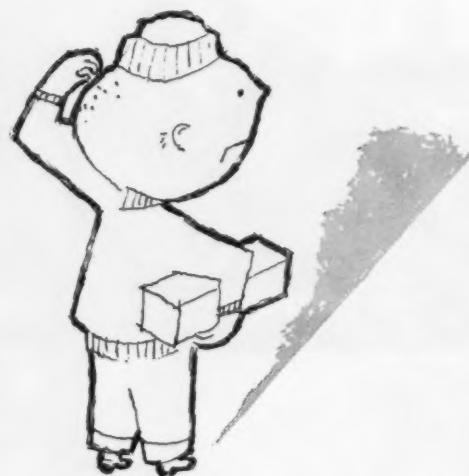
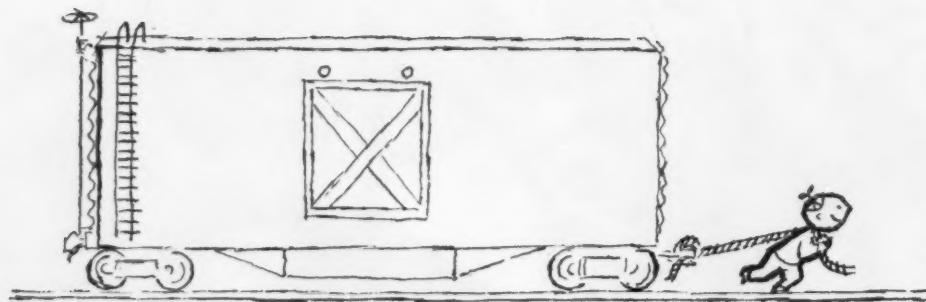
Nekoosa Bond • Nekoosa Ledger
Nekoosa Duplicator • Nekoosa Mimeo
Nekoosa Manifold • Nekoosa Opaque
Nekoosa Master-Lucent • Nekoosa Copy-Fax
ARDOR Register Bond and companion ARDOR Papers



NEKOOSA-EDWARDS PAPER COMPANY, MILLS AT PORT EDWARDS AND NEKOOSA, WISCONSIN, AND POTSDAM, NEW YORK

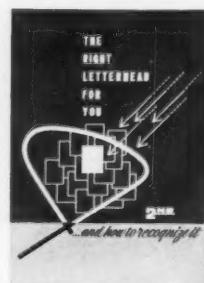
neenah says,

save money on
cotton fiber paper.
Get the large
economy size.



Why pay premium prices for broken lots of different brands? Make Neenah's cotton fiber business papers your house brand —buy in larger quantities and save money.

You get a full line as Neenah is America's most complete line of cotton fiber business papers. You get a truly prestige line as Neenah specializes only in cotton fiber bonds, onionskins, ledgers and index bristols. And, of course, nearly everybody knows Neenah.



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To sell extra printing, you have only to harness the selling power of KLEEN-STIK and you team up with the "work-horse" of effective P.O.P. Manufacturers, distributors . . . advertisers of all types of products appreciate the added benefits of this pressure-sensitive stock that performs miracles at the point of sale!

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From the world of KLEEN-STIK — the versatile P.O.P. material that creates so many new, dramatic selling ideals.

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Whatever size displays your customers need to tell their selling story, KLEEN-STIK will get 'em up and keep 'em up!

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KLEEN-STIK's famous moistureless adhesive sticks tight on any hard, smooth surface — won't curl or peel despite temperature or humidity!

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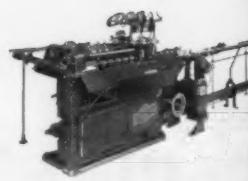
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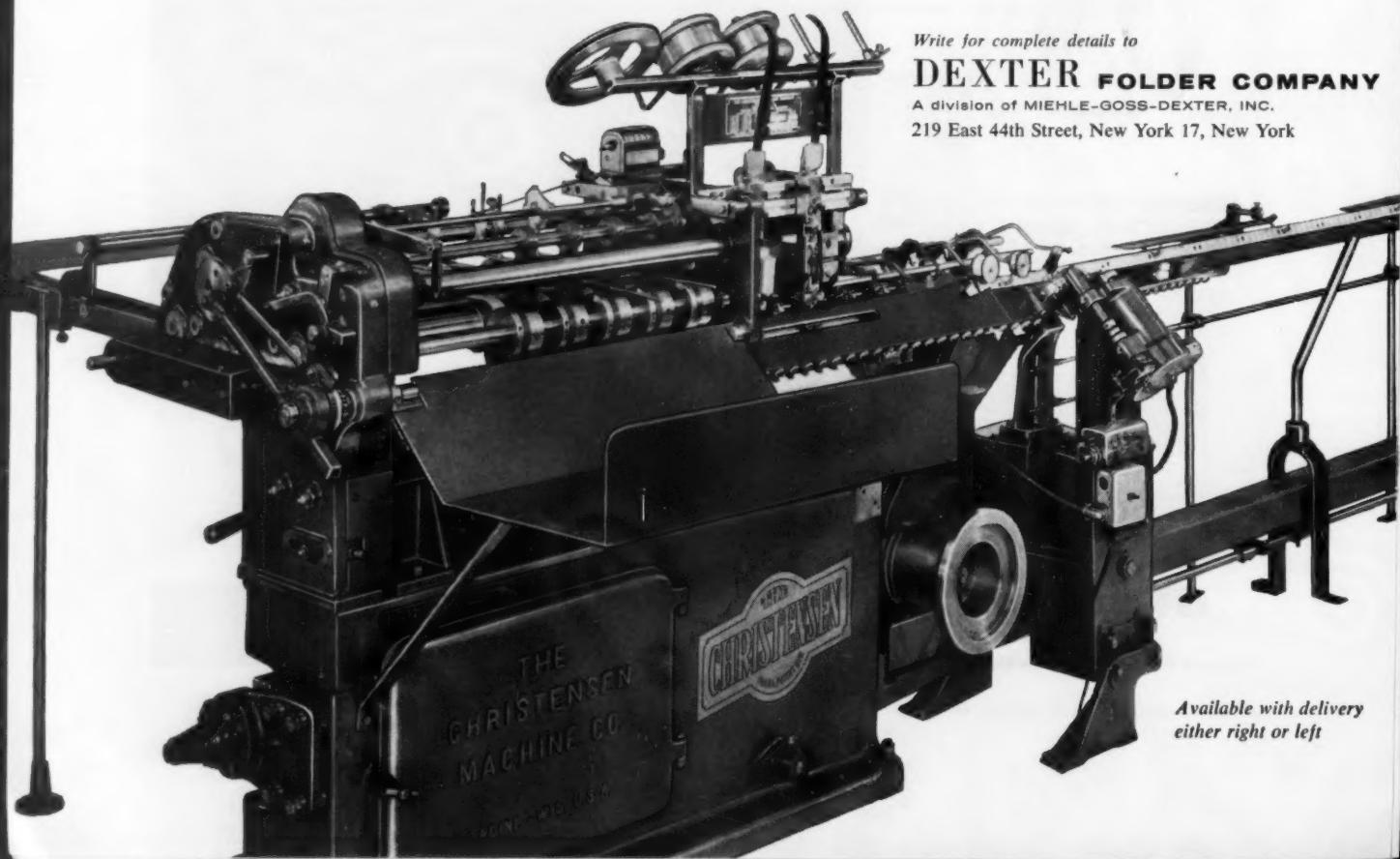
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PLANOFLX is one of Oxford's three new coated offset papers. All rank high in brightness, opacity and appearance and have excellent dimensional stability. A new, exclusive coating formula gives them a level, polished surface with high pick-resistance for outstanding press results in monotone and full color.

PLANOFLEX is a moderately priced, coated-two-sides offset paper with printing qualities comparable to higher priced offset enamels. Planoflex was developed especially for quality offset reproduction of booklets, catalogs and other commercial printing in monotone and full color. It is suitable for varnish, lacquer and gloss inks.

SWIFT RIVER is a low priced, coated-two-sides offset sheet approaching Planoflex in printing qualities and appearance. It is recommended for full color and black and white offset lithography, and like Planoflex, is suitable for varnish, lacquer and gloss inks.

UNIFLEX C15 is a companion sheet to Planoflex in coated-one-side offset. It is equal to Planoflex in printing qualities and appearance. Uniflex was developed especially for the packaging field, for bottle, can and box labels, box liners, cigarette cups, display mountings, package wraps, window strips and other similar uses. Like Planoflex, it is suitable for varnish, lacquer and gloss inks.

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South Bend, Ind.	Birmingham & Prosser Co.
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PRINTING PAPERS FOR BOOKS, MAGAZINES, COMMERCIAL PRINTING, BUSINESS FORMS AND PACKAGING



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

**No Recession in '58,
Says Commerce Sec'y**

National economy in sideways movement, says Commerce Sec'y Sinclair Weeks . . . sees no depression or recession in offing for 1958 . . . but he's concerned about inflationary trends, hopes they'll be checked . . . calls this a "breath catching period" . . . predicts economy "will drop back a little next year."

Christmas Rush Ahead

Economists expect big Christmas business . . . keen competition will result in many bargains available to consumers.

**Printing and Publishing
Sales Up 9% Over '56**

National sales first 6 months of '57 of manufacturing concerns total \$160.6-billion . . . 6% over same period last year but profit down 1% . . . printing and publishing sales (except newspapers) rose 9% over '56 period but profit after taxes down 8% in same period . . . so reports Federal Trade Commission and Securities & Exchange Commission.

Printing Business Static

Forecasters see slight rise in cost of living in next six-month period . . . no change in business activity in printing and publishing for 4th quarter of 1957 compared to first three quarters.

**LTF Fund Lacks \$27,000
To Buy Research Center**

Contributions now over \$53,000 in Lithographic Technical Foundation fund to buy Glessner House, LTF research center in Chicago . . . \$80,000 total needed to complete purchase. Balance must be on hand before April 1 . . . send your contribution to LTF, 131 E. 39th St., New York 16.

Costs to Rise Again

Many small businesses holding back expansion or building thinking costs will fall . . . all reports indicate costs not going down in year or two to come . . . materials and wages will probably rise.

**New Goss High-Speed
Magazine Press Out**

Goss has just introduced new "Uni-Mag 1500" magazine press. Prints, dries, folds paper at web speed of 1500 feet per minute . . . of unit-type construction. First one in Baird-Ward Printing Co., Nashville . . . second in W. F. Hall plant, Chicago. Details in December IP.

(Over)

NEWSLETTER

(Continued)

R & E Council Conference On Materials Handling

Research and Engineering Council to hold materials handling conference at Congress Hotel in Chicago Nov. 19 . . . Council believes problem too long neglected by printers.

Printing Ink Makers Chart Industry Growth

National Association of Printing Ink Makers, 1440 Broadway, New York 18, has recently released chart showing industry figures for past 100 years . . . table shows 271 companies were in business in 1954 . . . 5,268 production employees of 7,609 total workers . . . value of products shipped in '54 exceeds \$180-million . . . other information showing growths from 1859 to 1954.

First LTF Film Forum Set for New England

Connecticut PIA and Graphic Arts Association to hold first showing of Litho Technical Foundation technical forum in film style at Hamden, Conn., Nov. 29-30 . . . closed circuit TV principle used in production . . . sponsor in area shown pays \$1,000 for use of film to cover cost . . . film not available on loan or rental basis.

Tax Grumblings Coming?

Look for more rumbles and complaints from large and small business about high taxes . . . business when not in boom period blames taxation as cause of smaller profits.

New Donnelley Plant?

R. R. Donnelley & Sons Co., giant Chicago printers, has bought land near Warsaw, Ind. May build new printing plant . . . now has four plants in midwest.

Tax Problem Hearings

Senate Committee on Small Business to hold hearings on tax problems of small businessman in Portland, Ore. Nov. 15. Nov. 20 date for Denver hearings . . . Nov. 22 in Wichita. Next on list are Birmingham, Dallas, Milwaukee.

Labor Dept. Personnel Service Being Offered

Labor Dept. now operates inter-area placement service . . . names 68 centers clearing houses to match jobs in scarcity areas . . . 8,000 jobs now open . . . professional, technical, managerial workers available . . . might help to fill gap where skilled printing workers are needed.

Post Office Regulation On Post Cards Enforced

Post Office Department reactivating enforcement of post card regulations . . . emphasizing size, weight regulations. 2c cards must not be smaller than 2 1/4 x 4 or larger than 3 9/16 x 5 9/16 inches . . . weight must be similar to government postal cards (93-lb. postcard stock).

Analysis of Cost and Production Figures Will Show You

How You Can Improve Your Profits

- Growth of specialization in printing industry makes need for planned management urgent
- Here are suggestions for cost reduction that will give profit improvement top priority

By Morris Goldman

In the life of any industry the primary responsibility for economic development rests with management. Management not only creates the opportunity to make a profit but must point the way to increasingly better profit. The survival of our system of enterprise depends upon management's ability to meet that responsibility adequately.

Management is becoming ever more conscious of its basic functions and power to make things happen that would not occur otherwise, rather than sit and wait for them to happen.

Improved profits can be assured only to those who act with full knowledge of essential information. Statistics for management guidance give power to make accurate decisions based on facts. Decision making is a basic management skill requiring experience, practice and talent. It calls for expert balancing of the "possibles and probables" that must be considered before deciding on a course of action. This can be done only if you have the facts.

I can best describe the graphic arts as the sale of craftsmanship on a production basis. This means the use of the principal cost ingredient, labor, in the process of turning out a finished job. Profits come from production—basically composition, reproduction or binding.

Growth of specialization in the printing industry makes the need for planned management more urgent today than it was in the past. Cost reduction for profit improvement should take top priority, both in large earning groups and in those on the verge of no profit.

The excuse of giving Uncle Sam a major part of earnings in the form of taxes does not hold true. Planned action for reducing costs is essential and should stimulate management ingenuity. Neglect of such important management guidance has no place in a progressive organization.

Constructive use of fundamental statistics has produced results in both large and small plants. I cannot give you a simple

formula that you can use on a part-time basis and expect to get results. I know of no easy short cuts or any single type of statement that would reveal all the facts that management should know. There can be no disagreement as to the necessity for continuous cost control and cost reduction programs. Periodic reviews are generally insufficient and ineffective.

First line supervisors are the key men in such programs. It is their responsibility to translate management policies into effective action. They are not statisticians or accountants. The facts you develop for them should be reported in easy-to-understand terms.

What kind of statistics do you need to help reduce costs and improve profits?

You must have a goal and a plan for reaching it. Be sure that each supervisor understands the part he must play. You must also have figures, but no matter how many or how detailed, they will not of their own accord assure the realization of full potential earning power.

There are basic tools for pointing up the need for and how to get factual data indicating areas of poor performance:

1. Monthly profit and loss statement. Group functional costs that can be related to production volume, such as labor and related expense, plant supplies, general and administrative expense, selling costs, fixed expense (rent, depreciation, fire insurance, cost of operating own building).

Compare Results With PIA Ratios

Translate dollar figures to ratios of production volume. Compare results with PIA ratios, but pick a good target, one that points to better results, not one that will give you an alibi for a poor showing. I would suggest these expense ratio percentages for a complete publication plant:

Labor, etc. 60-65; plant 5-8; fixed 5-9; general and administrative 6-10; selling 4-7. Total 85-90. Profit before taxes 15-10.

If your averages do not measure up, find out why. It could be that costs are fair

Morris Goldman Knows Printer's Problems



Morris Goldman is a partner in J. K. Lasser & Co., specialists in the publishing and graphic field as accountants, management consultants and tax advisers. His association with the firm runs back more than 30 years. He makes his headquarters in New York City.

He is in the unique position of servicing printers and publishers, acquainting them with the needs and problems of each, for the common good of both industries. He pioneered in the development of the simplified "chop ticket" method of plant costing and production control.

Mr. Goldman has been a guest speaker at Printing Industry of America financial conferences, Book Manufacturers Institute meetings, and sessions of various publishing production managers' groups.

This article presents a large part of his talk at this year's annual conference of industry sponsors of the School of Printing Management at Carnegie Institute of Technology.

but sales prices wrong. So we must look further.

2. A reliable direct costing and production reporting procedure. Daily summary of productivity with comments on special happenings; explanations for all causes of delays or nonproductive, time-consuming efforts; utilization of paid man-hours; equipment output; analysis of departmental hour costs; summary report of job costs.

These items are all the information you need to take action. If you keep daily production up to a good level, finished job costs should not be excessive.

Analysis Requires No Entries

3. Periodic analysis, in summary form, of the profit or loss from various kinds of work and by departments. I will discuss these in detail later. This analysis, a by-product of the costing procedure, does not require any entries in books of record.

Many operators, fully aware of these tools, gather figures but do nothing with them. They never get across to top management in such a manner as to spark action. The hunt is always on for more figures, new approaches, while the simple fundamental facts, readily available, are overlooked or not applied. What counts is not how many figures you work up, but how you use them, not to supplant but to supplement management.

Let's take a closer look at the data needed for a program with cost-conscious employees at the heart of it.

Start with a direct costing procedure from which all factual data stems. Be sure that data reported by plant people has some semblance to facts. Time tickets prepared at the day's end open the door to guesstimating. Accurate information is essential.

Summarize the important facts only. Point up those that deal with productive or nonproductive delays. Do it by departments and equipment on a daily, weekly or monthly basis. Certainly your summary reports should be separated for the composing room, foundry, pressroom and bindery. Here are some items to look for:

COMPOSITION. Percentage of productivity, meaning the portion of man-hours gainfully employed, should be 85-90 of total paid hours. Highlight the time spent on distribution, office corrections, etc. Get each item down to a percentage of the original time taken to do the job. If you can get some measuring guide on performance, you might summarize the number of pages made up and locked up, the number of ems produced, proofreading time, etc., all related to the original setting time.

PRESSWORK. Summarized by presses. Time spent for makeready, running, delays. Total impressions per hour, average impressions per running hour. Percentage of productivity figured not on capacity or hours available, but in relation to the

Next Month . . .

The *pièce de résistance* of the December issue will be our Annual Directory of Equipment and Supplies. Listed in section 1 will be manufacturers of machinery, equipment, and supplies listed alphabetically by products. Section 2 will show printing papers classified alphabetically by kinds of paper. In Section 3 you'll find popular brand names of paper listed alphabetically, with makers of each brand shown. Section 4 will carry a list of advertisers and other important firms with the addresses of their branch offices. A representative group of leading machinery dealers listed alphabetically appears in Section 5. The final section is a list of booklets and other educational material offered by advertisers free for the asking; just detach the mailing card and ask for what you want. It's the most complete directory of graphic arts manufacturers and suppliers in the country. You can't run your plant without it!!

BUT that's only a part of the big December issue. You'll also find it full of unusual feature articles designed to inform you, entertain you, show you how to run your plant more productively so you can make more money.

number of hours that have a crew assigned to the equipment. You should be able to maintain the equipment on a gainful basis up to 90 per cent productivity.

Summarizing Bindery Items

BINDERY. Summarize the same items as those for the pressroom. Here we would expect 80-95 per cent productivity.

Make it a habit of describing briefly the causes for delays in any department, not as an alibi but so that supervisors may eliminate stoppages. The psychological effect on supervisors tends to make them more conscious of their responsibilities for improving production.

Hour costs serving as a basis for costing and pricing should be developed monthly to show total labor and related cost per hours, including fringe items such as vacations, holidays and Social Security; operating expenses; fixed costs (rent, depreciation, etc.); general administrative and overhead costs, and selling expense if not charged directly to the job.

Some managements still prefer to cost on a direct-labor-plus basis. I consider this inaccurate for printing plants, particularly where departments operate expensive equipment and where a lot of handwork is done.

Don't spread costs arbitrarily so that you don't know who is responsible for incurring the high expenses. The whole

purpose is to uncover high cost areas so that operating people can take the necessary action. Those who prepare figures should get out into the plant more often so they can understand operations and be able to interpret the meaning of the figures without guesswork.

Other cost items you should look for are stocking, handling, maintenance and general expenses of certain functional operations. Distribute these where they belong. Don't let them get lost in the shuffle.

Analyze Job Cost Sheets

What kind of work produces the profit? This brings us to the individual job summary cost sheet. Here you summarize the total hours for the operation. This figure, extended at the hour rates, shows the cost. Spreading sales on the same sheet will enable you to analyze costs and sales by departments. No bookkeeping need be involved. Merely assort the summary cost sheets by different kinds of work or customers. Take an adding machine tape of the results to find how you are coming out for different types of work. You can do the same thing for each department.

Break-even points for printers are higher than ever. Margins of safety are narrower. Means for measuring, comparing and controlling cost elements are vitally necessary. Trade associations have developed basic yardsticks. It is of the utmost importance to know how your costs, expenses and profits compare with your industry in general.

Here's a summary of what I have tried to convey:

Have a plan. Organize to implement it. Get current usable figures on your operations by departments and natural classifications of expense. Get the heart of these figures over to your supervisors in readily understood language. Know where profits and losses by product groups or types of work come from. Act on the data promptly. Measure your results and be aware constantly of the places which need tightening up. Show up out-of-line spots which cut into your profits. Take the necessary corrective action rather than get immersed in mere volume of repetitive detail and accumulation of figures. Remember that improvement programs should be continuous and take top priority with every management team.

Need Full Knowledge of Facts

Success in this industry, as in any other, can be gained only by those who develop and work out policies based upon a full knowledge of the facts which are essential for decision making.

Failure to provide adequate tools and effective signposts can mean a less profitable business and, if continued, will cause a decline in financial condition. No one will want to see that happen. It can happen, but it need not.

**New equipment may be absolutely necessary, may be desirable or purchased
for long range planning. Production and sales departments may try pressure**

When Management Buys New Equipment

By Milton Hudders*

It is management's function to decide what equipment purchases will be made. There will be considerable pressure exerted from the production department as well as from the sales department to buy some particular machine. There is never any dearth of suggestions; the question is to weed out the unimportant ones.

Purchases will fall into two groups:

1. Those improvements of a nonmanufacturing nature, such as a cafeteria or a first aid room, which serves to improve the efficiency of the employees, a plant showcase for advertising and promotional purchases, research activities, or distribution facilities for better deliveries.

While the foregoing will undoubtedly prove profitable and necessary as well as add to your return on invested capital, you should consider the second group:

2. The machines or equipment which are needed to replace existing equipment as well as machines or equipment to initiate a new product line.

There are many ways of classifying a list of proposed equipment purchases. The first might be those absolutely necessary; second, those desirable, and third, those for long range planning.

After they are classified in this fashion, management should decide how much cash will be set aside for new equipment. In these days of price increases for equipment, your depreciation reserve is not sufficient. You may have to count on cash or profits to replace the equipment.

Should Consider Long Term Use

The short term demands for a machine should not be given consideration, but rather the long term use. A machine may increase production, cut down on floor space, effect cost savings: (a) reduce labor, or (b) handling materials or cost of other nonproductive items.

In any event due consideration must be given to break-in costs as well as reduced production until the potential use of the machine has been built up.

American business men are spending tremendous amounts for new equipment today, and stockholders have a right to feel that their money is being spent to

produce the greatest return. Capital spent for equipment is a long term investment. Capital invested in equipment cannot be changed or corrected overnight. Management must use the utmost care in the selection of new equipment. Attention should be given to the business as a whole so that the purchase of costly equipment does not impair the financial condition of the company.

Must Have Cash to Run Machine

The initial purchase of a press, for instance, is just the beginning of the investment, for there is needed a certain amount of cash which must be on hand to finance the cost of running the machine. As a result of the purchase, there will undoubtedly be an increase of dollar volume in the accounts receivable. Certainly the inventory of paper, ink, and other supplies will be increased to make sure that the machine will be kept running as desired. Prepaid items such as insurance and taxes will be increased.

All of this means that you have come to a point where you cannot just decide that you will show a given per cent of profit as related to sales. You must give serious consideration to the per cent of return on an investment. However, the return on investment has not been given the study and use that it should have.

Management needs to know before considering any new purchase of equipment what the return on the investment will be. The return on sales dollars may look adequate, but isn't it more important to know how long it will take to recover your capital expenditures?

If you know a press will cost \$70,000, that it will entail carrying an average inventory of \$26,000, an increase in cash of \$17,600, an increase in accounts receivable of \$28,000, and prepaid items of \$7,000, you will need additional working capital of \$148,500.

The production department should be able to estimate the time for makereadies, change of plate and running hours, and the hourly output. The accounting department should be able to estimate the various cost factors to run such a press. You then can tell the hourly cost per unit of production. The sales department would then give its estimate of sales units, and by applying the cost marked up for profit, the amount of sales in dollars may be obtained.

If you estimate that the annual sales will be \$224,000, and your investment is

\$148,500, you will have had a turnover of capital of about 1.5 times. The composite ratio of printer's profit shows a 3.4 per cent return on sales. Therefore, 3.4 per cent times 1.5 will give you a return on your investment of 5.1 per cent. Or, expressed another way, if you divide your investment of \$148,500 into our profit of \$7,616, you arrive at a return on investment of 5.1 per cent.

Since you are endeavoring to justify the purchase of a machine in terms of years to recover the purchase price, you should add back the amount charged for depreciation. In this case if 10 per cent were used, the depreciation charged off would have been \$7,000. This amount added to the profit of \$7,616, would give \$14,616, or a return on the investment of 9.8 per cent, or in terms of years it would take just over ten years to recover your investment. Most businesses expect to recover their investment in five years when preparing figures for this purpose.

The foregoing is a very easy approach to the problem. However, it requires considerable time and effort by all concerned to arrive at similar figures. Management should make capital purchases which are important and then the return on investment should be determined for each piece of equipment. In this way a sounder decision can be made as to which purchase should be made.

Check on Return on Capital

A further check should be made of the return on the capital invested at the end of the first and second years at least. This will serve to show that the equipment was a good purchase and that your sales, production and accounting departments have given you the correct information.

The return on capital invested has another use: it could be used to develop the worth of any department. For example, you could decide whether to maintain your plate graining department or send your plates out.

Management needs all the information obtainable on which it can base its decision as to when and how to purchase or replace a machine. While there are a number of ways to help management in making a decision, there is no substitute for experience and a technical knowledge of the business, a sense of values and an awareness of the economies of the times or, in other words, just good sound management in planning what new equipment to buy.

*Mr. Hudders is vice-president of Recording & Statistical Corp., New York. This article has been adapted from a speech he gave at the recent St. Louis convention of the National Association of Photo-Lithographers.



The new plant of the Lawhead Press, Inc., in Athens, Ohio, features one-floor plan, simple construction, inexpensive partitions, excellent work flow

Lawhead Press Specializes In Catalogs, Publications

P. F. Good, president of Athens, Ohio, printing plant now
in new building, covers five states by plane for business

The Lawhead Press at Athens, Ohio, has recently moved into a new, one-story building that is considered ideal for the average small or medium-size printer with not more than 40 employees. Built of brick and concrete block, the building has partitions of plywood and other features that helped its owner and manager, P. F. Good, keep the cost down.

Work flow, while not shown in the floor plan on the facing page, proceeds naturally and easily from one department to the other without any backtracking or lost motion.

The history of the Lawhead Press, Inc. is a typical American story of growth and development of a business from a small beginning.

The business was founded in 1911 as the Messenger Printing Co. by Alva T.

Lawhead. Space for the new concern was rented in the plant of the *Athens Messenger*, a daily newspaper, which shared not only its building but its name as well. The two businesses were separate.

In the beginning the Messenger Printing Co. was a local printing plant, doing general commercial printing work as well as the weekly newspaper for Ohio University, located in Athens, together with a few magazines. Athens is located in the southeastern part of Ohio.

The business grew with the community and the university under the management of its founder. At his death in 1925, he was succeeded by E. F. Lawhead.

During the following year the *Athens Messenger* vacated the building in favor of new quarters. The move came as a solution to a critical problem facing the grow-



P. F. Good is the flying manager of the Lawhead Press, is now recovering from August heart attack

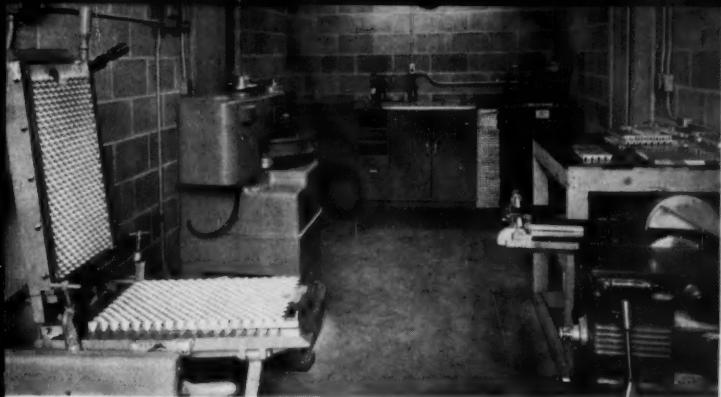
ing printing business, which needed more room. The Messenger Printing Co. expanded enough so that it occupied the entire building.

In 1926 P. F. Good, the present manager, joined the firm after his graduation from Ohio University. He soon realized that a city the size of Athens could not produce enough business to keep the enlarged plant busy.

And so a study was made to determine the extent and location of a market that could logically be served by mail from the Athens plant. As a result, it was decided



P. F. Good (left) and his two sons, Peter L. (center) and John D. (right), operate the letter-press and offset lithographic plant in the hills of southern Ohio. The company specializes in catalog and magazine production. Many customers are located some distance from the plant



to concentrate the services of the plant on catalog and magazine production, since that kind of printing could be handled at a distance from the buyer, especially with the excellent mail and transportation facilities Athens has.

The company name was changed to the present one, the Lawhead Press, Inc., in 1928, and at the same time the management began a new and aggressive sales policy designed to bring in out-of-town business.

The survey and the sales strategy paid off. The business continued to grow until the original building was no longer adequate. The decision was made to construct a new building which was occupied just a few months ago.

Equipment Layout at Lawhead Press

Composing Room

- 1—Superintendent's desk
- 2—Intertype machines
- 3—Ludlow
- 4—Ludlow matrices
- 5—Erod
- 6—Work tops
- 8—Proofreaders
- 9—Vandercook Lite-Base mounting dept.

Pressroom

- 10—C & P Press
- 11—Miehle Vertical (V-50)
- 12—21x28 Miller (SW) Press
- 13—28x41 Miller Major (SY) Presses
- 14—ATF No. 2 Kelly Press
- 15—Air Compressor

Offset Department

- 16—Robertson camera & developing room
- 19—Davidson press
- 20—17½x22½ Harris offset press
- 33—Miehle 29 offset press
- 34—Platemaking Dept.
- 35—Layout & stripping room

Bindery

- 21—31x46 Baum folder
- 22—22x28 Baum folder
- 23—Rosback 6-station gathering machine
- 24—Stitchers (Boston #7 and National)
- 25—Gathering machine
- 26—Addressing and mailing machine
(Addressograph)
- 27—Paper cutter
- 32—Lawson 3-knife trimmer

Miscellaneous

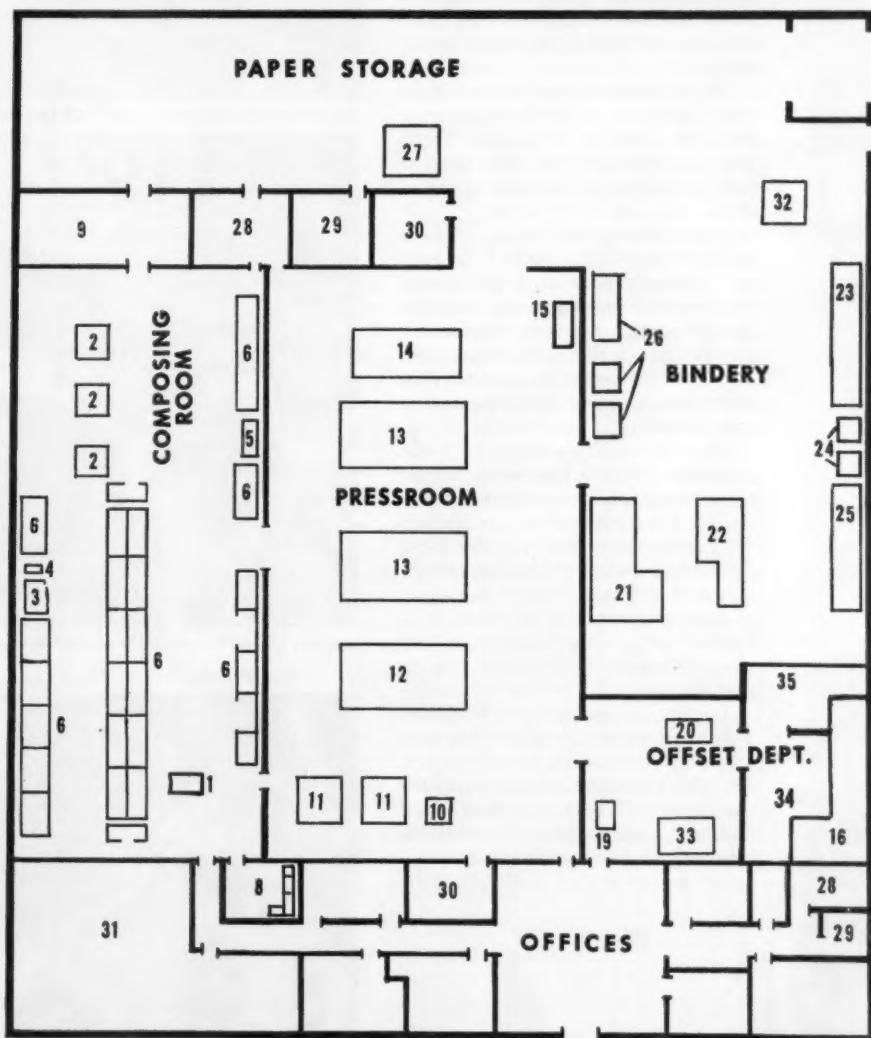
- 28—Men's toilets
- 29—Women's toilets
- 30—Heating equipment
- 31—Future offices

Above left is the Vandercook Lite-Base mounting equipment room. Above right is the composing room lockup area. At right is the Lawson three-knife rapid trimmer for use in catalog and magazine production work, in which plant specializes

Since 1926 the firm has grown from two mechanical employees to more than 40 at the present time. During this period of growth Lawhead has built a reputation as a progressive plant throughout the wide area it serves: Ohio, West Virginia, Pennsylvania, Kentucky, and Indiana.

The company has always kept pace with the latest developments in letterpress and offset lithography, and complete facilities for both processes are available in the new building.

As P. F. Good, president and manager, put it, "Investment in the most modern equipment and techniques has paid off for us. We pioneered the realization that



quick service and prompt delivery are of prime importance in customer satisfaction. And we aim to keep it that way."

Today, Lawhead Press operates a fleet of station wagons and automobiles for quick customer contact and delivery. And for the past 15 years the firm has also used an airplane to expedite its service. Two of the plant's officials are pilots.

P. F. Good's two sons are associated with him in the operation of the business. John D. joined the organization in 1950 and Peter L. completed the trio when he joined in 1954.

Lawhead's composing room includes three Intertype machines, a Ludlow with a good assortment of mats, an Elrod for rule and material casting, plenty of imposing tables and proof presses.

A feature of the composing room is the Vandercook lite-base mounting department. All plates are mounted on Vandercook's light-weight stereotype base and planed to type high so that a minimum of makeready is necessary. This department is in a separate room (see illustration on facing page).

A number of proofreaders' desks are located in the plant superintendent's office so that close supervision can be exercised for better production control.

The letterpress pressroom has a Chandler & Price job press, two V-50 Miehle Verticals, a 21x28 Miller (SW) cylinder press, two 28x41 Miller Major (SY) presses, an ATF No. 2 Kelly, and an air compressor.

The offset department features a Robertson camera and a developing room, a Davidson press, a 17½x22½ Harris press, a Miehle 29 offset press, a plate-making room and a layout and stripping room.

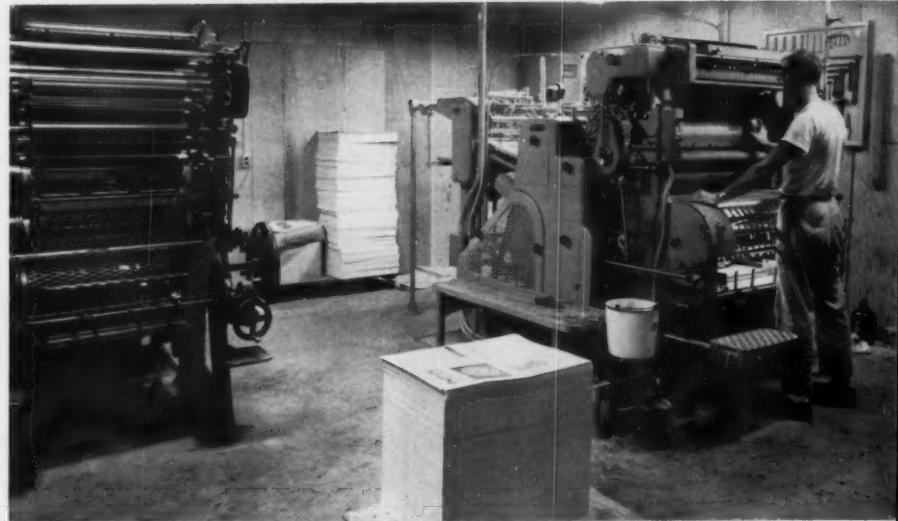
In the bindery, equipment includes a 31x46 Baum folder, a 22x28 Baum folder, a Rosback 6-station gathering and stitching machine, a Boston #7 and a National stitcher, a gathering machine, addressing and mailing (Addressograph) equipment, a paper cutter, and a Lawson three-knife cutter for trimming catalogs and magazines.

The new building provides for future expansion. The area now being used for paper storage can be utilized for expansion of the pressroom and the bindery. The new location is close to Lawhead's paper warehouse which also has space for the company's airplane. There is also plenty of room for expansion of offices at the front of the building (see #31 on floor plan). This space is now being used for plate storage.

The new Lawhead building is 122 feet wide across the front and 140 feet deep, a total of 17,080 square feet of floor area. The plant's construction consists of concrete block walls, brick front, steel-decked roof, and cement floors. Provision has been made for later installation of air conditioning units.



Lawhead's main pressroom includes a Miller SW, two Miller SY presses, and one #2 Kelly press



The offset pressroom features a 17x22 LSB Harris press, a 23x29 Miehle 29, and Davidson press



Lawhead uses a Rosback saddle gang stitcher for catalog and magazine work in which it specializes

Here is part of Lawhead's bindery area. Shown are a 22x28 Baum folder and a 31x46 Baum folder



How Paper Salesmen Can Help You to Sell

- Paper salesmen can sometimes tell you more about local potential business than even you know
- Here's how one small-town printer sold more printing by listening to a clever paper salesman

By Reuel McDaniel

Only three months before, I had bought this weekly newspaper and job shop, and I still was feeling my way around. I was strictly a "front-end" man myself, but there was nobody else in our little one-woman, two-man outfit who knew any more about the intricacies of operating a printing plant than I did, except for the man and helper in the back. They naturally didn't know or care anything about the problems of the front.

I had been taken over the hurdles by a parade of paper and supply salesmen during those three months. Being fresh from a desk job on a city daily, I was amazed at the details I didn't know about running a country weekly and a job shop. Some of the salesmen were quick to recognize my ignorance and proceeded to capitalize on it. But only a couple of them did that. The rest tried to be helpful.

But what I'm getting around to is the middle-aged paper peddler who made his first call on me three months after I'd taken over the property. My town had been added to his territory only the week before, he explained by way of apologizing for not having come to see me sooner.

He talked for 30 minutes at least before he even mentioned paper, and being pretty busy I was growing a little impatient. Then he said, "I guess you know John Vela down at the Super Market."

I told him I did, that Vela was my biggest advertiser.

Getting Back Out-of-Town Printing

"Well, I was in to see him this morning. Sold him some paper bags and twine. He was working on a check list which he eventually wants to have printed and distributed among bulk buyers of foods, like fishing boat owners, dredge boat captains, pipeline crew bosses, and the like. He told me he was sending all his printing to Elkhart. If you'd go down and see him and offer to help draw up that check list, I think you'd get the printing job, and it could pave the way for the rest of his printing."

As soon as this slow-talking salesman left, I went to see John Vela. I helped him all I could with his copy for the check list and he gave me the job, as a matter of course. The job was small—only a thousand impressions on cheap paper, but it opened the door to an average of \$50 a

month job printing, not including reprints of his weekly page ads. It developed that he had received a shoddy job from the plant a couple of years before I bought in, and he preferred to switch to a larger city plant than to fool around with the local printer. So far, he has had no more complaints.

The point is, however, that if I had cut short that late-arriving paper salesman, I certainly wouldn't have obtained that initial printing job from Vela. It probably would have been months or even years before I could have broken into his printing business.

Right then I made up my mind that while paper salesmen were profiting off me, I was going to profit off them, too, if they were willing to offer suggestions about new business. And I found that nearly all of them were.

Naturally, this slow-talking late-comer was my favorite, for he was the first to open my eyes to the value of listening to and encouraging salesmen in regard to business-getting suggestions, and seldom did this salesman call on me without bringing me an idea that resulted in one or more printing jobs.

One day he walked in and said, "I just left Henry Frymeyer, the cleaning plant man. He was busy as a cat on the proverbial tin roof—rubber-stamping envelopes to use in sending out his monthly statements. He was wasting his time—and knocking you out of a printing job."

I went to see the cleaner. Sure enough, he didn't believe in wasting money on printing when he could avoid it. This rubber stamp, he told me, was saving him the cost of a printing job. I sat down on his counter and started building a case against his antiquated idea.

Shortly he admitted that his time would be worth a lot more if he devoted it to the operation of his plant or to creating

selling ideas to bring in more business. He gave me an order for a thousand sulphite envelopes, printed, and he found that his old-fashioned statements he had ordered from an itinerant printing peddler were about out, and he ordered a thousand statements.

Within the month I also sold him on the logic of having an attractive letterhead, envelopes to match, a streamlined claim-check customer ticket and some business cards printed. He has been a regular user of printing since, and he's bought it all from me.

Wasn't on the Ball Sufficiently

Now you might say that if I had been on the ball I would have sold this customer without waiting for the paper salesman to remind me of the possibility. Possibly I wasn't on the ball sufficiently.

But when you have the responsibility of selling the ads and writing most of the copy for a weekly paper and the headaches of the back shop demanding your attention, there isn't much time for so-called "creative" selling; but when a co-operative paper salesman comes along and figuratively takes me by the hand and says in effect, "Look, Bud, down the street there's a fellow who will buy a printing job if you'll get down there right away and see him," it makes a lot of difference. It just naturally jars me a little and I drop some things that don't have to be done that minute and go and sell the job.

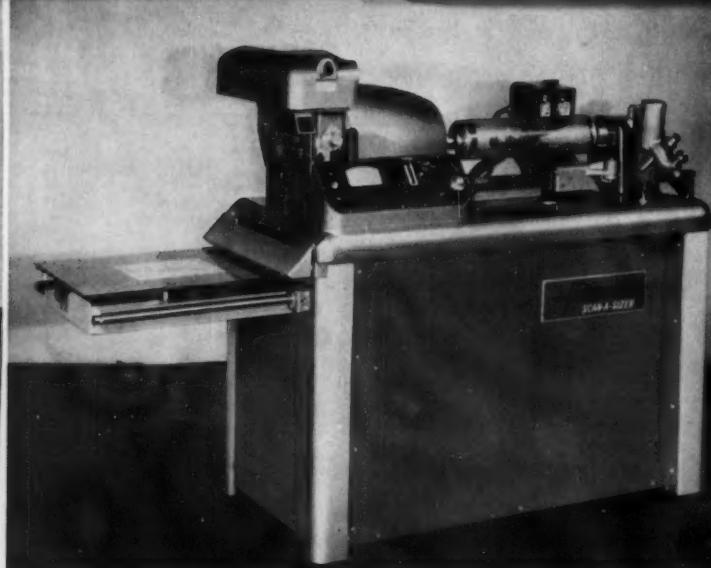
Although this slow-talking salesman called on me first over six years ago, he still comes in nearly every trip with some idea that helps me to sell printing. It's not always a direct lead, as in the foregoing cases, but he sells me on the idea of stocking a few boxes of 100 per cent rag, for example, and tells me to sell some of our professional men on using a fine letterhead. I buy the paper, feel obligated to get rid of it, and I create more printing business.

He sold me on the idea of carrying punched business cards and a holder to go with them and even pointed to my first prospect. I sold him 500 cards and a holder; and I've sold possibly 25,000 cards and dozens of holders since.

The more I learn about this small-shop business, the more I realize that it is money in my cash register to listen sympathetically to paper and supply salesmen and let them know I'm receptive to new ideas. They'll do the rest.

New Contest Coming

THE INLAND PRINTER will announce next month a new contest for its subscribers. Business cards are a profitable source of business for many printers who are constantly on the lookout for new ideas. You or some of your employees will want to enter. Watch for the rules.



Above: Scan-A-Graver electronically produces engravings same size as copy; at right is the new Scan-A-Sizer, which reduces or enlarges four times copy size

How Electronic Engravings Speed Letterpress

- Long criticized for failure to develop new techniques, letterpress can now boast of new developments
- Many printers eye electronic engravings with suspicion until they and their pressmen have used them

By David Saltman*

Letterpress printing, long criticized for its failure to develop new techniques, can now boast of new developments in plate-making by the application of electronics.

Electronic engravings were first introduced to the graphic arts industry nine years ago by Fairchild Graphic Equipment, Inc., Jamaica, N.Y. The primary market was the newspaper field which needed a quick, low-cost method of printing halftones. This was successfully accomplished by the installation of Scan-A-Gravers throughout the United States and Canada.

Fairchild then turned its attention to fine screen plates for use on coated papers. The fidelity of reproduction plus speed and economy of manufacture found a ready market. However, this presented new problems for the printer since he was now dealing with a plastic material rather than metal.

This fact was brought quite forcibly to my attention when I casually asked a pressman how he felt about electronic engravings.

"They're no good," he growled. "They're too shallow." When I pointed out that they were etched deeper than metal plates, the pressman stared at me with mingled disbelief and amazement.

Like any other new development, electronic engravings are eyed with suspicion by printers who have never used them

before. For this reason a basic understanding of these new plates is a *must* for everyone.

Let's take a fresh, detached approach to this new and different process, put aside our present-day concepts of photoengraving and think only of what we require in a letterpress halftone printing plate.

Basically, we need a cut with a relief printing surface that will reproduce a given illustration or photograph. To accomplish this we must create a series of dots in relief, then space these dots at specified intervals in both width and depth to produce what we now call the halftone screen.

Dots Vary Ink Deposit Area

Obviously, the dots will have to vary in size in order to control the amount of ink deposited on their surface so that the ink, in turn, will reflect the true tone values of the original copy.

In conventional photoengraving an illustration is reproduced by using a camera to photograph the image, after which the picture is transferred to metal and the unwanted areas painstakingly etched away. This process requires many steps and considerable handling.

Electronically, the same thing is accomplished without resorting to either camera or chemicals. Instead, a pinpoint of light scans the copy to be reproduced. The light or dark areas of the photograph reflect correspondingly strong or weak signals into a photoelectric cell and amplification system, then go to the engraving head. Here a white hot stylus burns

craters in the plastic, and the resulting surface in the form of relief dots is the printing plate. The time required to accomplish this feat is measured in minutes, rather than hours or days.

For all practical purposes, the shape of the dot printing surface is the same in both cases. In halftone depth, the fine



Silhouette halftone was produced electronically. Illustrations used with this article were produced on Fairchild electronic engraving equipment

screen electronic engraving varies from .0025-inch in the shadow areas to .007-inch in the highlight areas, with the middle tones varying.

Thus we observe that from the standpoint of physical printing requirements, the electronic engraving fills the bill. The only difference is that we have now produced a plastic engraving instead of a metal original.

At this point we might digress to emphasize that the Fairchild original differs in substance from an electrotypewriter's plastic duplicate as copper differs from zinc. In other words, we must now differentiate between the different types of plastics as we do the various metals. All have one thing in common: *They can be used as letterpress printing plates regardless of substance.*

The next thing to consider is the feasibility of electrotyping from Fairchild originals. This is a simple matter in cold molds such as wax, Tennaplate or lead. Heat processes, such as vinylite molding, cannot be used under average conditions at the electrotype foundry, so this method of molding should be avoided. However, a low temperature vinylite material called Tennamold, which softens at 160° F., is being used successfully.

Engravings Mounted on Stereos

Cold mats can be made from coarse screen engravings for newspaper work. However, many newspapers prefer to leave blank spaces in their stereotype castings and affix the Fairchild plate in the space provided, thus printing direct from an original plate on a rotary press.

Now let us consider the problems encountered in printing directly from Fairchild originals.

In the composing room, they can be handled in the same manner as other printing plates. All electronic engravings are flush-mounted so there is no problem with regard to nonprinting cut shoulders.

During premakeready, the cuts are handled in the same way as metal engravings, after having been first checked for type height. The mounting material can be either wood or metal, but it is important to use a good bonding adhesive and squeeze out all the air bubbles. This will prevent slipping, rocking, or separation of the plate from its block.

The only other problem in the composing room is type wash. Experience has shown that most printing plants use a mild petroleum base type wash as standard for removing ink after proofing, which has no harmful effect on the plastic. However, some persons have acquired the habit of not cleaning type and cuts immediately after proofing, creating a serious problem later. When this happens, more often than not, an employee will look for a strong type wash to dissolve the dried-up ink. This strong liquid will probably result in a chemical reaction with plastic

plates because of a situation that should never have occurred in the first place.

In the pressroom, the same type wash problem exists, so the same rules apply. However, we must recognize that a standard type wash plus a little "elbow grease" are required to clean type and cuts. If pressmen have to resort to strong-smelling acetone and alcohol base washes to clean cuts, then an investigation by management as to careless practices is in order.

Another pitfall to avoid with type wash is its application in cleaning. If the wash is poured freely from a container, the liquid will run over the sides of cuts and cause other damage. If cuts are flush mounted with an adhesive (a plastic substance), the type wash is apt to seep under the plates (metal or plastic) and eat into the glue. This will cause plates to tear loose from their blocks.

Still another danger in the above situation is the effect on makeready. When

type wash spills over the sides of cuts, it has to go somewhere. If the block is made of wood (and most are), the wash will be absorbed and the wood will swell. This will affect makeready considerably and result in much time wasted in trying to compensate for someone's carelessness.

Here is what officials of the Mack Printing Co. of Easton, Pa., have to say about their experience with plastic plates:

"We feel that plastic plates have earned recognition and their rightful place in the graphic arts. They reproduce halftone screens excellently. They are generally tough and do not damage or scratch as readily as some metal plates. They can stand a press run as long or longer than other types of plates. Flush mounting presented some problems at first but constant experimentation has provided good substantial adhesives."

"Plastic plates are new but we feel they are here to stay. Improvement is constant



Above is what happens when a photo is compressed vertically to produce a different effect as well as to save space. This is known as "controlled distortion." Below: aircraft carrier in normal size



and research will undoubtedly provide better plates."

Blanchard Press of New York City adds this comment:

"Our experience with Fairchild plates has been very favorable. We have had no difficulty printing from them. In several instances they have saved us many hours of press time in the case of press batters because we were able to make new cuts so fast."

Summary of Printers' Opinions

The following is a consolidated summary of opinions by printers who have been using Fairchild originals:

PRINTABILITY: The Fairchild plates print as well as other engravings.

MAKEREADY: The same amount of makeready as conventional cuts is required. For best results, avoid undue pressure on the plate.

TYPE WASH: Normal petroleum-base type wash in most plants has no harmful effect on electronic engravings. Do not use acetones or alcohols.

ADHESIVE MOUNTING: No objection to this form of blocking if the bonding agent is of good quality and all air bubbles are removed.

PLATE WEAR: Fairchild plates have proved to be very sturdy, lasting as long as copper electrotypes.

COMMENT: Because of the speed with which these plates can be manufactured, they provide an invaluable source for cut replacement in case a halftone is battered on the press. This curtails expensive down time considerably.

In conclusion, here are a few items at random to round out the whole picture of electronic engravings.

First, most machines in use are Scan-A-Gravers which reproduce copy same size. If reduction or enlargement is required, this is done photographically to the desired size, then the engraving is

This electronic reverse line engraving was made without photography by using the reverse switch

made. Commercially, the cost of photography is usually absorbed by the electronic engraving business establishment and has no effect on the sales price. Costwise, these cuts are up to 40 per cent cheaper than the metal engravings.

Second, the Scan-A-Sizer is an all-new electronic engraver which will reduce or enlarge four times directly from copy without recourse to photography. The maximum size plate which can be made is 12½x16 inches in size. This machine also permits "controlled distortion" and continuous tone reversal, new features in the graphic arts which can be useful for certain illustrations.

Both machines at present are limited to the manufacture of halftones. The half-tone screens available are 65, 85, 100, 110, and 120.

Color engravings and separation negatives or positives (both screened and continuous tone) are the next items to be forthcoming from the laboratory. The separation negatives or positives, particularly, will also be suitable for processes other than letterpress.

Once again, we can look forward to the time when *electronics* will eliminate much of the drudgery and high costs with which we are faced today—and do the job better and faster.

Selling More Lithography With Self-Advertising Plan

Small and medium-size printers will find it easy to develop more sales and uplift morale of salesmen and plant workers

By Rex G. Howard

A very large percentage of the Oscar winners in the self-advertising contests promoted by various graphic arts organizations have been small and medium-sized lithographic and letterpress houses. This is an indication of a welcome trend in our industry. If we took a close look at the health of these winners, I venture to say that we will find it very good in all cases. It is pleasant to win a citation in a graphic arts contest, but a more important result of a well-planned advertising campaign is the increase in the volume of good business and a greater net profit at the end of the year.

When a lithographer decides to start a sound advertising program, he is likely to find himself reaping benefits even before the first mailing goes out. His salesmen will be quick to recognize that new leads will develop as a result of self-advertising, and that this will enable them to develop new business and earn increased commissions. The men in the shop get over the feeling that "this place is dead" and the gloom of night changes to light with the thought that "we are going to be busy—maybe that will mean more overtime for me."

Let us assume that the management of a medium-size lithographic plant is considering the question of self-advertising. There are four major points on which decisions have to be made.

First: Is it important for us actually to initiate an advertising campaign?

Second: If we do decide to advertise, how are we going to make sure that we reach every prospect? In other words, how do we build a mailing list?

Third: What form should our advertising take? Should we send out broadsides, folders, blotters or booklets? And how often should we send out a mailing?

Fourth: Who should be charged with the responsibility of preparing the advertising? How can we be assured that our copy will be interesting, that the artwork will command attention, and the production will be representative of our best work?

Time to Run Own Pieces?

Those lithographers who have already adopted a program of consistent advertising may wonder why I even mention the first point as one worthy of argument. Advertising is so much a part of the American business scene that it may seem strange to suggest that there are still many lithographers who do not accept it as a part of necessary expenses like overhead and wages. However, the management of a plant running at full capacity on old accounts may not feel the need for advertising. For one thing, where will they find the machine time to run off their own mailing pieces?

Now, this point of view has a certain logic, but I think that in the long run it is short-sighted. There is an old business law, or generality if you will, that has been proved in practice time and time again. Very few businesses can afford to



stand still. They either grow or they shrink. There are just too many intangible factors involved in holding old accounts. You can never be sure that an important customer whom you have served satisfactorily for many years won't suddenly decide to take his business elsewhere. If that happens and you haven't somebody to replace him, you're in trouble.

That is where a good advertising program comes in. If you have been letting potential customers know about you even though you haven't been able to handle their work on the basis of overtime and careful expansion, the chances are you have built up a reservoir of good will that you can cash in on when you need it.

The customer who has been courteously told in the past that you can't give him the type of service that meets your own standards will be a ready prospect when your salesman tells him that you would like to bid on his work. Your good will will be even stronger if you have taken the trouble to give the customer sound advice at the time you were unable to handle his printing.

Building a list is one of the most important parts of an advertising program. It goes without saying that the greatest pains should be taken to make sure that the name of every individual and firm is absolutely correct. The effect of the most beautiful promotion piece in the world can be wasted if the man who receives it sees that his name is spelled wrong.

Accurate Mailing List Important

Your salesmen should understand that an accurate and up-to-date mailing list is just as much their responsibility as management's. They should be in the habit of providing the house with information about every new prospect as well as personnel changes in old accounts.

Every city has directories which are an excellent source of names for your mailing list. Such directories can be obtained from chambers of commerce, merchants' associations, trade associations, advertising clubs, and so on. Once you acquire the habit of looking for new names, additional sources will be readily apparent.

How do we tackle the question of choice of advertising matter? Lithographers use all kinds of formats for self-advertising, from a blotter to a sample folder, a booklet, a broadside, and sometimes an extravagant brochure or book. Important buyers receive a great deal of advertising material in the mails. Some of it is given a once-over and chucked into the waste basket. Some items, like a blotter, are used for a period of time and then they, too, go down the drain. Some of the large pretentious books are too big to store in a library or in a steel cabinet and are put up on a shelf where they gather dust.

It is obvious that short-lived material such as folders and blotters can create an



Rex G. Howard runs his own offset plant in Peoria, Ill., and is a former president of the National Association of Photo-Lithographers. This article was adapted from speech given to NAP-L

impact only as part of a long-range campaign. Sending out a four-page mailer once a year really is a waste of money. My idea of a good mailer is one that is attractive, useful and consistent.

Even if your mailing goes out only six times a year, your customers will come to recognize and look forward to it if it serves a function and has a consistent point of view. You might think of it as your own miniature house organ. How to make it useful depends very much on the types of businesses you serve. One possibility is a series of descriptions of difficult jobs you have handled and an explanation of how each problem was solved.

One of my favorite forms of self-advertising is what you might call a manual of lithography. This does not imply a grandiose production. With a little care and planning, it is possible for even a relatively small lithographer to produce a modest manual that will be so valuable to a prospect that when he receives it he will say to himself: "Man, this is good. This is just what I have always wanted. I sure will keep this right here in my top drawer for constant use."

To be more specific, let us consider a loose-leaf manual, so that every month or so the salesman can come in with a new four-page insert and ask the customer to get that book up on the table so that he can include the new material. Let's shape the editorial content to provide the buyer with a liberal education in lithography. Let's illustrate it with all kinds of half-tones, squares, vignettes, silhouettes, and in short copy show him the advantages of using a bleed, a reverse, a tint, and all the other advantages lithography has to offer.

Designing Loose-Leaf Manual

Let's assume that our manual will be 8½x11 and will include such material as:

1. A layman's definition of the various graphic arts processes with line illustrations included.

2. A glossy print unretouched and the same subject retouched to bring out the tone values.

3. A reproduction of a glossy print which has been folded, one with clip marks, one with thumb prints, and one which has been rubbed against another because it was not properly packed.

4. A glossy photograph with the different areas marked off to show those that are black, gray and white. There should be some comment on how a group of photographs with different values is treated. Show him the component parts of a photomontage and a finished montage for comparison.

5. Include an overlay, a mask, crop marks, and examples of benday and tint values. Illustrate a duotone and perhaps four-color separations with Ozalid proofs, explaining how color values can be corrected in the lithographic process. In short, show him a hundred and one more items, so that he will be pleased every time you or your salesman comes into the office to give him more helpful information. This is building accounts, rather than individual sales.

Consult All Departments

The final point is deciding how your advertising material should be prepared. First of all, it should be understood that management, production and sales all have an interest in your advertising and should be consulted. Once the decision has been made on what form your advertising is going to take and what should be included, it is better to concentrate the responsibility for writing and design.

If there is no one in your plant who is equipped to do a first-class job of writing and design, there is no disgrace in calling in one or two professionals. The initial outlay will be more than repaid by results from a really good piece of work. The production, of course, is an inside job, but as much care should be taken on your own advertising as on the most expensive job for your best customer.

Advertising is an essential part of a sales program. As such, it should be related to the personal calls of your salesmen. They should know when the mailings go out and what they contain and they should be prepared to follow them up. The good salesman is familiar not only with his own processes but also with all the other graphic arts techniques. He should be able to identify the process by which a printed piece has been produced. He should of course be able to point out the advantages of lithography.

But more than that, he should be able and willing to tell a customer once in a while that some other process would be more suitable for a particular job. We all know that lithography is so flexible that this is not going to happen very often.

The lithographic process provides a tremendous sales opportunity for a keen, wide awake salesman. There is no end to ideas, to creative effort, and to the heights to which a good salesman can go.



New officers of Printing Industry of America, from left to right: John C. Hanley III, Birmingham, Ala., treasurer; Kurt E. Volk, Bridgeport, Conn., vice-president; Col. H. R. Kibler, assistant to president of W. F. Hall Printing Co., Chicago, president, and Charles E. Schatvet, New York, reelected secretary



Reuel D. Harmon (r.), retiring PIA president, congratulates Raymond Blattenberger, U.S. Public Printer, as new honorary life member of PIA, as Col. H. R. Kibler, new PIA head, looks on

PIA Names H. R. Kibler President

Nearly 900 delegates from all sections of the country and Canada assembled Oct. 14-17 in Chicago for the 71st annual convention of Printing Industry of America, Inc. Several hundred additional persons from the Illinois and Wisconsin area visited the Graphic Arts Information Show started at the PIA convention.

Selected to head PIA as its president for the coming year was Col. H. R. Kibler, assistant to the president of the W. F. Hall Printing Co., Chicago. Colonel Kibler has a background of association work. He succeeded Reuel D. Harmon, Webb Publishing Co., St. Paul, Minn. Elected to serve with Colonel Kibler as vice-president was Kurt E. Volk of Kurt H. Volk, Inc., Bridgeport, Conn. Reelected as secretary was Charles E. Schatvet of Guide-Kalkhoff-Burr, Inc., New York City. John C. Henley III, Birmingham Publishing Co., Birmingham, Ala., was reelected treasurer.

The Printing Industry of Illinois was host to the members of PIA and provided the entertainment program entitled "Great Moments of Broadway" at the annual banquet. In addition to a reception for all registrants, the ladies' program included sightseeing trips, a visit to the Kungsholm puppet opera show and the Chez Paree night club.

1958 Convention in Dallas

The Dallas delegation presented a promotion for the 1958 convention which will be held at the Statler-Hilton Hotel, Oct. 13-16. Red streamer neckties, a Texas cowgirl, and a recording announced the plans the Texans have for greeting the industry.

One of the features of the Graphic Arts Information Show was the first general industry exhibition of the new Du Pont

experimental flexible letterpress printing plate. Other recent developments were included in the information displays presented by the industry's leading suppliers. Technical and information movies were also shown.

A series of association services included the American Institute of Graphic Arts, the Education Council of the Graphic Arts industry, and the Lithographic Technical Foundation.

A feature of the Information Show was a 72-page booklet which lists selected sources of information for graphic arts management. The listing includes specific book and periodical references in addition to information on the basic sources of aids to management. Many of the publications listed in the booklet were on display at the literature show.

Personnel Key to Profits

PIA's keynote speaker was Fred Smith of Cincinnati, formerly vice-president of the Gruen Watch Co. In his talk Mr. Smith illustrated how the difference between an outstanding success and a mediocre operation is represented on many occasions by a difference in performance. His talk outlined the important fundamentals which underlie personnel utilization and which for many companies represent the key to greater profits.

At the opening session of the convention the A. F. Lewis Memorial Award to the Graphic Arts Man-of-the-Year was presented to Felton Colwell, president of the Research & Engineering Council of the Graphic Arts Industry. (See story on page 88.)

Retiring President Reuel D. Harmon, in a report to the membership, reviewed the recent meetings of PIA and Lithogra-

phers National Association boards of directors. The possibilities of affiliation were explored at these meetings. Mr. Harmon reported that the recommendations which the joint committee of the two associations formulated were found to be unacceptable to the LNA board.

Mr. Harmon presented to the membership the new PIA staff organization which he indicated represented the major accomplishment of his term of office. He declared that the 24 persons who make up PIA's full time organization, including the recent additions of Arthur L. Johnson, Jr., George A. Mattson, and Donald E. Sommer, represented as "complete and strong an organization as had ever been assembled for the benefit of the industry in any recent time."

Mr. Harmon closed his report with a statement that "with this staff the only limitation on what they could accomplish was the amount of money that the industry would make available for various projects which the staff was to accomplish."

At PIA's second general member session the subject of "How to Overcome the Shortage of Manpower" was discussed. Charles A. Conrad, chairman of PIA's personnel management committee, outlined the importance of establishing an active interest in recruitment and selection methods.

Recruiting New Employees

Dr. W. J. E. Crissy, president of Personnel Development, Inc., presented the fundamental approach which management must take for proper recruitment and selection. He translated the importance of these two functions directly to the profit position of any individual company and urged that management give

separate and individual attention to its recruitment and selection methods.

Case histories were presented by Samuel F. Chernoble, Comet Press, New York, and Edgar Plagemann, W. F. Hall Printing Co., Chicago. The case histories included a presentation of a set of forms and procedures necessary for assuring an adequate supply of manpower.

At the closing session the PIA delegates voted to award to United States Public Printer Raymond Blattenberger an honorary life membership in the organization.

F. N. Ehrenberg New Head Of Union Employers Group

At the PIA Union Employers Section meeting, sessions of which were held concurrently with the Master Printers Section, the officers and chairmen of the various committees reported on projects undertaken during the past year.

John W. Seybold, director of the Allied Printing Employers Association and chairman of the economic fact finding committee of Printing Industries of Philadelphia, presented the study on pension and security plans prepared for the Union Employers Section by the Unterberger Associates. Copies of this report have been sent to local associations affiliated with PIA.

Oran I. Brown, industrial relations director of Rand McNally & Co., Chicago, chairman of the manpower and recruitment committee, reported on the progress of the apprentice training kit now in process. The committee expects to have the kit ready for distribution early next year.

E. F. Rawcliffe, Case-Hoyt Co., Rochester, N.Y., chairman of the equipment manning committee, reported on the manning survey which had been completed for sheet-fed offset press operations and



PIA Master Printers Section officers newly elected are (front row, l. to r.) O. R. Sperry, first vice-president; Carey Dowd, president; Joseph Edwards, treasurer; (back row) Kurt E. Volk, past president, and Don Sommer, secretary. Not in picture is Max Clarkson who is second vice-president

plans for similar studies to be made on various types of letterpress equipment.

Walter F. McArdle, president of McArdle Printing Co., Washington, D.C., chairman of the union liaison committee, reported that negotiations with the International Printing Pressmen & Assistants' Union for the renewal of the international arbitration agreement between the Union Employers Section and that union had been completed and the agreement was being submitted to the union's membership for ratification in a referendum vote.

The Union Employers Section meetings were devoted in part to panel discussions involving negotiating problems with the respective printing trades unions.

Francis N. Ehrenberg, newly-elected president of the section, reported on a meeting at which matters of common interest were discussed with the president and other representatives of the Amalgamated Lithographers of America.

New officers of Union Employers Section, PIA, are (front, l. to r.) Mendel Segal, first vice-president; Francis Ehrenberg, president; (back) Gerald Walsh, secretary and director of industrial relations, Oran I. Brown, vice-president; H. Howard Turner, treasurer; Warren H. Deal who is a vice-president



The Union Employers Section elected the following officers and members of the executive committee: president, Francis N. Ehrenberg, Blanchard Press, New York City; first vice-president, Mendel Segal, Stein Printing Co., Atlanta, Ga.; second vice-president, Oran I. Brown, Rand McNally & Co., Chicago; third vice-president, Warren H. Deal, Agency Lithograph Co., Portland, Ore., and treasurer, H. Howard Turner, Hambleton Co., Wilmington, Del.

The Union Employers Section will now have available the services of George A. Mattson for the handling of UES services to cities and employers under contract with ALA. Mr. Mattson will work under Gerald A. Walsh, UES director of industrial relations.

Elected new members of the executive committee were Robert Sorg, Sorg Printing Co., New York City; Fred Landis, Logan Printing Co., Peoria, Ill., and W. F. Ashcraft, Ashcraft, Inc., Kansas City, Mo.

The Union Employers Section meetings concluded with a luncheon meeting on Thursday, Oct. 17. The principal address was presented by Boyd Leedom, chairman of the National Labor Relations Board, Washington, D.C., on the subject, "Don't Let Your Labor Problems Give You Ulcers."

Carey Dowd III Elected Master Printers President

At the annual meeting of the Master Printers Section of Printing Industry of America, U. S. Senator Karl E. Mundt reviewed the proposals which have been made in Congress in connection with labor legislation resulting from the Select Committee investigations underlying the proposed amendments to labor legislation and expressed the opinion that the

(Turn to page 88)

OFFSET

Copy Preparation • Camera • Darkroom • Dot Etching
Platemaking • Ink • Paper • Presswork • Chemistry

Graininess and Print Quality Affect Quality Control

- Graininess is an important factor in the print quality of halftones
- Quality control uses statistical methods to evaluate levels, variations
- Lithographical Technical Foundation strives to improve measuring methods

By George W. Jorgensen*

(Editor's note: Past articles by Mr. Jorgensen have presented graininess, its cause, its visual appearance, and how to measure it subjectively and objectively.)

An important factor in the appearance or print quality of halftones is graininess. Minimum graininess is necessary if our reproductions are to be close facsimiles of the original art work. Selection of the materials and the production methods used by the lithographer can greatly influence graininess in the finished job. This is why it is so desirable to have a means of measuring graininess—the measurement will aid us in the selection of the best materials and methods.

The modern use of the term "quality control" means the use of statistical methods to evaluate the quality levels and variations during the manufacturing of a product. A manufacturer using quality controls is usually seeking one or more of the following benefits:

1. Higher quality level at lower costs.
2. Higher uniformity of quality.
3. Better use of raw materials.
4. Better use of equipment.
5. Less rejects and make-overs.
6. Better inspection.
7. Better specifications.
8. Better relations with customers.

If all these benefits are actually gained from the use of statistical quality controls (and their increasing use in large industries and in some lithographic plants indicate they are), why aren't they used more by lithographers? The fact is that we do practice some form of quality control in that we rely on each craftsman and supervisor to maintain a given level of quality in his department.

But we are not getting the full benefits that are possible.

*Mr. Jorgensen is supervisor of the physics and quality division at the Lithographic Technical Foundation research laboratory in Chicago. This article is part of LTF's Research Progress No. 39.

The reason is that we have not been able to supply these men with adequate measuring methods and procedures that are needed for a good quality control program. We need (1) better methods of measuring the various aspects of quality, (2) procedures for taking a series of these measurements on each job, and (3) means for determining the quality levels and variations from these levels.

The main shortcoming of most of our present measuring methods is that they are too subjective; that is, each person makes his own quality evaluations in terms of what he sees or feels. Quality estimates of this type vary from person to person and even by the same person over a period of time. Also, such evaluations cannot be easily converted into reproducible numerical values. This must be done if we are to extract the greatest amount of information using statistical calculating procedures.

The necessary statistical quality control procedures and methods of calcula-

E. C. Caldwell (l.), president of Canadian Lithographers Association, presents Andrew Donaldson, Jr., vice-president of the Lithographic Technical Foundation, a check as CLA's contribution for the purchase of the LTF laboratory building



tion^{1,2} are now available to us. Unfortunately, as just pointed out, our quality measurements are not in the form of numbers which we need to put into the equations to get our answers.

While the necessary quality control procedures are now available to us, the Lithographic Technical Foundation has been working on the more basic problem of getting the measurements of each quality factor in suitable numerical values.

These lithographic quality measurements can be classified into two groups: 1. Those pertaining to incoming raw materials and supplies such as paper, ink, film, chemicals, etc., and 2. Those pertaining to the processing steps in the plant such as the camera, negative and stripping, platemaking, and presswork that produce the finished job.

Measuring Ink Tack With Meter

We can best illustrate some of LTF's work on improved measuring methods with a few examples. Consider the physical consistency of ink. Until LTF developed the Inkometer, the only way we had to measure ink tack was the very subjective finger tap-out test. Now, with the Inkometer we can measure tack on a convenient numerical scale. Our continuing studies of the Inkometer should lead to further improvements in its precision, accuracy, and ease of operation.

Another example is the measurement of the pick resistance of paper. For this, we developed the LTF Pick Tester. The Pick Tester again gives us the pick resistance of a paper in numerical terms.

A third example is the measurement of the moisture content of paper using the LTF Paper Hygrometer. This instrument tells how much difference there is between the RH of paper and the RH of the pressroom as a percentage number.

Two important characteristics of these instruments are (1) they are objective

¹Schrock, E. M., "Quality Control and Statistical Methods," Reinhold Publishing Corporation, New York 18, (1950).

²Shewhart, W. A., "Economic Control of Quality of Manufactured Product," D. Van Nostrand Company, Inc., New York, (1931).

physical methods and thus free of human variability and bias, and (2) they give us measurements in the form of numbers which can then be applied in standard statistical quality control procedures on our process.

The three instruments just described give the physical measurements of quality factors that apply to "runability"—the ability to use certain raw materials in our process. If we have enough previous experience with similar jobs, then we can see ahead if the ink will trap properly, if the paper will pick during printing, or if the paper will hold size for multicolor register.

Besides these runability measurements, we are also interested in measurements that will describe the appearance of the finished job. It is convenient to consider physical measurements of this type as relating to print quality.

There are many physical factors which contribute to the visual appearance of the finished press sheet. These factors may be grouped into the following classifications based on their visual effects:

(a) *Interference Patterns*. These can be (1) over-all patterns which are random or irregular such as graininess or mottle, (2) defects at scattered points such as spots or hickies, or (3) patterns having a regular structure such as halftone moiré.

(b) *Image Definition*. This is a composite factor determined primarily by the sharpness and resolution of the image.

(c) *Tone and Color Reproduction*. This also is a composite factor determined by the relationship of the hue (color), saturation (color intensity) and lightness of corresponding areas in the original and in the reproduction.

(This classification is just for convenience in discussion. Actually, there is considerable interaction between the factors. For example, an interference pattern such as graininess will also influence image definition. Likewise, color can influence the impression of graininess.)

Measuring Halftone Graininess

In previous articles in this series we described the graininess of halftone images and how it could be measured, using subjective (visual evaluation) methods. The physical correlate of graininess, called "granularity" and its measurement with a recording micro-densitometer was also described.

In practice, granularity is the more convenient measurement to use (we can convert it to a graininess value by use of a conversion curve if desired). We can now discuss how these granularity measurements can be used for quality control purposes. To aid in this discussion we prepared the listing shown in Table I. In this table the variables affecting graininess are shown as three groups—Raw Materials, Processing Materials and Production Methods.



Harry Spohnholz (l.), host of 75th anniversary convention of Amalgamated Lithographers of America and president of Chicago Local 4, welcomes Archie A. Macready, executive director of Chicago Lithographers Association, and William Sleepeck (r.), president, Chicago Lithographers Association, to the opening meeting in Chicago

TABLE I
FACTORS AFFECTING THE GRAININESS
OF HALFTONE REPRODUCTIONS

Raw Materials Appearing in the Finished Job	Processing Mater- ials Not Appearing in Finished Job	Production Methods and Equipment
Paper	Photographic Supplies	Camera
Ink	Press Plate and	Plateroom
Varnish or	Plateroom Supplies:	Correction
Laminate	Blanket, Dampeners,	Pressroom
	Fountain Solutions, etc.	Finishing

This table shows that graininess can be influenced by numerous variables. However, it is not until we have a press sheet that we can measure graininess. This means that we have to measure the influence of such variables as papers, inks, plate grains, blankets, etc., on graininess on a comparative basis.

For example, if we want to measure the graininess difference due to two paper stocks, all the other variables must be standardized and held constant. Press sheets from the two paper stocks can then be measured on the recording micro-densitometer and granularity numbers assigned to them.*

Conversely, if we are printing a regular job from the same paper stock and periodic granularity measurements on the press sheets during the run show a pronounced change in value, we know that the process is out of control and steps

*One use for granularity data is in the selection of paper stock for a given job. If the job contains fine-screen halftones, particularly if they include smooth or flat tints, a paper should be selected which gives a low graininess; that is, having a low granularity value. However, if the job contains only very coarse-screen halftones, such as those used for poster work, or is all text, granularity ratings will be of little or no importance in the selection of the paper stock.

must be taken to find the cause and correct it.

A discussion of how to determine when the variation in the granularity values is great enough to indicate that the process is out of control properly belongs under statistical quality control and is beyond the scope of this article. However, the point to be made here is that a quality factor such as graininess can be influenced at many points in the lithographic process.

Unless we have fast, convenient methods of measurement and apply these measurements in a systematic way, we cannot control the lithographic process to the degree required for today's increasingly strict customer requirements and specifications.

Today's quality levels in lithography show every indication of becoming increasingly higher with narrower limits between work that is and is not acceptable. It indicates a growing need for more measurements and controls within the plants. This, in turn, means we will need better and faster methods of measurement.

At present we have objective measuring methods for only a few of the quality factors and even these are more suited to research studies than plant use. For this reason, LTF is now working to develop methods of measuring quality factors and then trying to streamline the methods for plant use.

Biggest Sheet-Fed Offset Combination at Eastern

Harris-Seybold Co. completed installation recently of what is claimed to be the largest combination of sheet-fed lithographic presses ever built in the United States.

Equipment set up in the Eastern Color-type Corp. plant at Clifton, N.J., consists of a five-color, 77-inch press backed by a two-color press of the same sheet size. Each press can print as many as 64 pages of a 9x12 book in one run. This makes possible a production rate hitherto unequalled in precision multicolor lithography, according to Leon Leighton, Jr., president of Eastern Color-type. Using each press to print one side for half the run and then switching presses for the other half saves time on large quantity jobs, he said.

By using special ink fountain dividers, the five-color press can print as many as 20 colors at one time and its mate can run as many as seven colors simultaneously. The five-color press is 53 feet, 6 inches long and 16 feet, 3 inches wide. The two-color press is the same width and its length is 33 feet, 4 inches.

This combination, installed as part of the company's expansion and reorganization program, makes Eastern Color-type's plant the largest in the east devoted exclusively to lithography, according to Mr. Leighton.



Attending a recent meeting of the LNA Lithographic Book Manufacturers Committee in New York City are (l. to r.), Edward E. Loeb, Regensteiner Corp.; Ralph D. Cole and George Carnegie, Consolidated Lithographing Corp.; Frank Myrick, editor, *Book Production*; Herbert W. Morse, LNA promotion director; William H. Bulkeley, Connecticut Printers, Inc., committee chairman; Oscar Whitehouse, LNA executive director; James Dixon, Jersey City Printing Co.; J. G. Strobridge, Strobridge Lithographing Co.; C. F. Roberts, Brett Lithographing Co.; H. F. Drury, Forbes Lithograph Mfg. Co.

LNA Forms Book Manufacturers Committee For Promotion of More Offset Book Sales

Promotion of offset book sales and setting up trade customs to improve relationships with publishers are primary aims of the Lithographic Book Manufacturers' Committee sponsored by Lithographers National Association and chaired by William H. Bulkeley, vice-president of Connecticut Printers, Inc., Hartford.

Members in a New York City session Oct. 8 endorsed plans for surveying trade practices. A questionnaire due for mailing to approximately 40 offset book manufacturers will cover practices involving negatives and positives, types of plates, number of impressions, composition, artwork, types of books, paper buying and storage, overruns and other production elements. Proposed trade customs based on the results will be submitted for approval by the LNA board of directors. Early 1958 is the projected publication time.

The committee noted that annual lithographic book sales volume had climbed 150 per cent between 1947 and 1954. Frank Myrick, editor of *Book Production*,

Litho Exhibit Tours Nation

The Seventh Litho Awards Exhibit sponsored by Lithographers National Association will have been viewed by printing buyers in 17 cities before January. After showings in Minneapolis, Milwaukee, St. Louis, Salt Lake City, Albuquerque, Los Angeles, San Diego, Norfolk and Cincinnati, the exhibit was to be staged Nov. 13-15 at the John Marshall Hotel, Richmond, Va., under the sponsorship of Baughman Co. Graphic Arts Institute of New England and Forbes Litho Mfg. Co. will sponsor a Boston showing in December. Rochester Club of Printing House Craftsmen will sponsor the exhibit at the Rochester Institute of Technology through Printing Week Jan. 12-18.

cited a spot survey of publishers indicating that about 50 per cent or better of all book impressions are now being made by offset.

"The potential market shows every possibility of higher sales for lithographic books," he said. "In the next five years offset can command more than 75 per cent of book publishers' production. The encyclopedia trend is away from letterpress. Textbooks can be produced by web-

fed offset in the future. Offset's improvement in black and white printing has helped to get it ahead in the book field and is putting book production on a scientific basis."

LNA's 1958 Convention Set for Phoenix, Ariz.

The Lithographers National Association has announced April 28 as the date for its 1958 convention to start running its four-day course. For the first time in its 69-year history, the association will stage its annual meeting in Phoenix, Ariz. The program will be announced soon.

With this announcement members received copies of the April issue of *Arizona Highways*, published by the Arizona Highway Department and using all of its 40 pages and full-color cover to show in pictorial style the charms of "Phoenix—City in the Sun."

The covering letter from LNA headquarters called attention to a panoramic view of the Arizona Biltmore Hotel where the convention will be held. This site was described as "one of Arizona's oldest and most renowned winter resorts nestling at the foot of towering mountain peaks, with 1,400 acres of lush green lawns, brilliant flowers and sweet-smelling citrus groves; an 18-hole golf course with all green fairways; modern swimming pool, cabanas, de luxe bungalows, tennis courts, solarium, stables and horses."

8th Litho Competition Announced

Early interest in the Eighth Lithographic Awards Competition and Exhibit sponsored by Lithographers National Association indicates a volume of entries above the 2,500 record level reached last year will be attained. This forecast came last month from the LNA promotion committee chairman, Edward K. Whitmore, president of Oberly & Newell Lithograph Corp., New York City.

"All signs point to one of the most successful promotions of the lithographic process in the history of this competition," he said while inviting lithographers, advertisers, advertising agencies, designers and all others producing or creating for the graphic arts to submit material.

Brochures listing rules and regulations and enclosing entry blanks are due for mid-November mailing. Forty-five entry classifications include direct mail and sales service advertising, folders, booklets and catalogs, business reports, point-of-purchase material, posters, packaging material, bank and commercial stationery, books and book jackets, magazines and house organs, maps, menus, programs and announcements, pictorial and greeting cards, calendars, art prints, decals, metal lithography, specialties and novelties.

The deadline is Jan. 10. For entry blanks write to LNA at 381 Fourth Ave., New York 16, or 127 North Dearborn St., Chicago 2.

Lithographers and printing buyers will soon receive announcement brochures (cover below) and entry blanks for the 8th Lithographic Awards Competition and Exhibit from LNA headquarters



ALA Union Establishes \$-Million Research Fund

The establishment of a multimillion dollar fund by the lithographic industry to "harness new technological developments for the mutual benefit of the industry and the consuming public," was endorsed by delegates of the Amalgamated Lithographers of America at the recent 75th anniversary convention in Chicago.

The plan calls for a \$1-million-contribution by the 35,000-member union and an equal one by management interested in similar activity.

The proposal stems from a meeting held in Canada in August by the union's new machines and manning committee, of which Edward Swayduck, president of Local #1, is chairman. The committee was given a preview of new developments in the graphic arts industry by representatives of equipment manufacturers. Each manufacturer reported that revolutionary changes affecting magazine and newspaper printing are on the horizon.

The convention was told that the developments in offset lithography, involving photographic typesetting in place of traditional hot lead and large web-fed offset presses running 1,500 feet a minute in color, offer an unusual opportunity to the lithographic industry to guide these growth changes constructively.

The union's object is to provide lower costs to buyers and the consuming public and at the same time to open new markets for lithography which will insure fair profits to employers and full employment to workers.

A special new equipment progress report to the convention indicated that vast amounts of money will be required by manufacturers and lithographic employers to produce and install the new equipment, the successful operation of which will require competent craftsmen with appropriate skills.

George A. Canary, international president of the union, estimated that the industry's volume will double in ten years if the development and installation of new equipment is encouraged by all segments of the industry.

NYC Litho Guild Organized

Lithographers Guild, Inc., whose members are active in the management of medium size and smaller offset lithographic companies, is the latest entry in New York City's list of graphic arts groups. Temporary officers are Arthur Schwartz, Mastercraft Litho & Printing Co., president; Edward Landes, Landes Offset Printing Co., vice-president; Harvey H. Hausner, Times Litho Co., Inc., treasurer. Melvin Tomback of the Graphic Industries Printing Co. was elected temporary secretary.



New York Employing Printers Association, Lithographic Division, held a panel on pressroom problems recently. Speakers who participated were (l. to r.) Theodore F. Makarias, Pope & Gray, Inc.; C. W. Latham, NYEPA lithographic consultant; Edward Blank, Publishers Printing-Rogers Kellogg Corp., division chairman, and Philip C. Evanoff, Mead Corp. Paper, water, and other problems were discussed

NYEPA Issues New Bulletin To Aid Its 164 Offset Members

The first issue of a bulletin launched by the New York Employing Printers Association for the benefit of 164 firms operating lithographic equipment leads off with this paragraph:

"Profitless prosperity, a new phrase describing big sales, lower profit margins, is definitely a problem in many fields including our own. This bulletin aims to help NYEPA lithographers solve the problem with useful information on costs, production problems, management, sales, new products."

Featured in the initial issue are the first ratios ever distributed by NYEPA to show percentages of costs to sales for straight lithographic plants in the New York area.

Ratios based on figures from a selected group of plants in business for a considerable period of time showed that outside purchases of service and materials were what the bulletin emphasized as "a whopping 38.11 per cent of net sales."

Net profit after taxes for straight litho plants was "an unsatisfactory 2.95 per cent and profit after taxes for all New York plants was a not-so-hot 3.19 per cent." These results prompted the following advice:

"For better profits you must fully recover overhead on outside purchases. In the opinion of NYEPA's cost and accounting department, the profit margin indicates that the cost of outside purchases is not being fully recovered in the selling price. The problem of making satisfactory profit is not unique to any one printing process. Knowledge of costs, experience in production, and alert salesmanship are essential to success regardless of process."

Outside purchases ratio for combination plants was 39.58, or 1.47 higher than the straight litho plant level. Net profit after taxes was 2.64 per cent or 0.31 lower. Total administrative and selling costs were 18.66 per cent for straight litho

plants and 15.56 for combination plants.

Bulletin technical material is edited by Charles W. Latham, NYEPA lithographic consultant, and by a committee whose chairman is Edward Blank (Publishers Printing-Rogers Kellogg Corp.). John S. Sheldon, cost and accounting manager, edits the financial material.

Causes Offset Plate Wear

Too much squeeze pressure between plate and blanket causes excess plate wear, muddy printing, scum, and blindness. Pressure should be between .002-inch on small presses and .004-inch on large presses. This is very critical to the production of crisp halftones. Using one micrometer is not enough. Two are necessary for setting up a press.

A machinist's micrometer is right for the plate and packing sheets but not for the blanket. It measures a blanket from .002 to .003 thinner than it actually is, so the final pressure is often double what it should be. Even carefully designed blanket micrometers compress the blanket slightly, just about enough to compensate for the thinning out of the blanket caused by stretching it on the cylinder.

Use a soft materials micrometer faithfully on all blankets. It is not a cheap instrument but you cannot afford to operate without it. The cost of one spoiled plate will more than pay for it. Brown & Sharpe No. 232RS is recommended.—Lithographic Division Bulletin, New York Employing Printers Association.

Form Lithographic Supply House

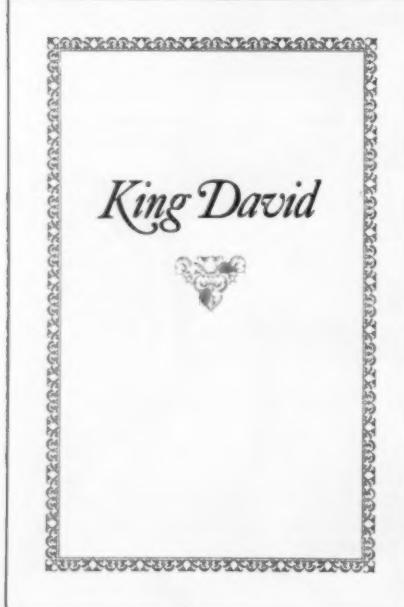
Willy's Plate Graining Corp., Long Island City, N.Y., has set up Zenith Graphic Supply division to distribute complete lines of nationally known lithographic supplies and materials. Lawrence Clark manages the division.

LESSON OF MONTH FOR COMPOSITORS



Original of the 6x9-inch title page above is more attractive than reproduction suggests because the rule of border is also in color. Our reset would be equally improved. Register in the small size seemed too much of a problem. Fault in original is that design—line of type and ornament—is too small. Sure, it was readable enough—is even here—but that isn't the point. Our point is that the design is too small in relation to dimension of page. Proportion is violated—and no "ism" compensates for disregard of that principle with impunity. Reset below demonstrates effect of regard

King David



SPECIMEN REVIEW

By J. L. FRAZIER

Excellent, Simple Use of Color

J. STADDON & SON, Luton, England.—The all-around excellence of the 8½ x 5½-inch booklet, "One Hundred Colorful Years," justifies the designation of "brochure" with pages twice as large. A history of Lye & Sons and associated J. Westly & Co., the content is unusual for such items, as are the illustrations, for the most part portraits of men prominent in the company now and in the past. The inside pages are of a pattern, purposeful to justify the uniformity. The basis is a band of orange two inches wide on the outside of each page of fine white enameled stock. As the text traces the history of the companies, the copy, in the nature of headings and serving for reference, appears in narrow measure over the orange bands. Two, three, and as many as six appear on different bands in line with the related text to the left on the right-hand pages, and vice versa. Side heads invariably begin with the year in bold figures. The text opens with data about the town of Luton, before the founding of the firm. Just as a sample, the first such side

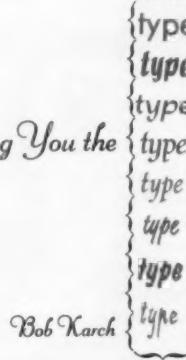
title in black is a bit above the page's center and the subhead copy appears in reverse color in a black "ribbon" across and near the bottom of the page. The ribbon is twisted for three parts of the subhead, especially, we assume, to obviate the stiff effect of a straight band. Here and there in the open space, conventionalized illustrations of leaves and patterns to represent snow flakes, comparatively large, are used; three are complete and two in part at the sides of the pages. Each is printed in a different color and appear effectively to emphasize "Colorful" in the title. Presswork is excellent.

Conservatively Modern Design

NORTH WESTERN POLYTECHNIC, London, England.—We admire the work turned out in your school print shop. It is generally quite conservative, but never drab or flat. The prospectus for the 1957-58 session of the printing department is the top item of your latest package. The pages of text have type of good size and lines extra-spaced to perfection. They are printed with fine black

Wishing You the

Christmas You thoroughly Enjoy!



Yellow Breeches Press

Bob Karch, Dillsburg, Pa., is a man of ideas, as the front of his 1956 greeting (above) very effectively demonstrates. Our readers, hard put to it for a 1957 greeting, might well adapt at least the general idea, which seems highly suitable—interest provoking—for their own. The original on white paper is printed in gray and orange, both more esthetic and, for the change from custom, effective than habit-gripping red and green or black

head, after the figures 1801, reads "John Smith, gipsy, hanged for burglary at house of Mr. Burridge Kuton." One characteristic of the page layout is the orange bands cut into in places so portions of the halftones seem to lap over from the white section where the running text appears, thus conserving space and increasing interest by freer arrangement of elements—type, illustration and color band. While inside pages are top-grade, it's the cover which is most interesting and original. On it the title is on a single line in black with the letters staggered. Close beneath, the same line of type appears in a faint warm gray, suggesting shadow. The

ink and can, at least figuratively, be said to invite tired eyes. The sight of these pages makes us wonder why anyone ever sets type solid. There is a modestly decorative headband in two colors atop the first page of each section, with heads below in the second color, a pleasing, not bluish-red. These pages are quite lively enough for a serious item. The feature we like best, however, is the cover. It is as modern as anything can be, and despite the fact that the type of the three-line title, not large, is in Bodoni and Lydian Bold, the first for lines one and three, the second for the middle one, "Printing Department Prospectus," the only color on the

Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail

page. What makes it modern is not the type or the halftone above it showing a workman looking down at paper running through a press. It is modern by virtue of layout. The rather proportionately narrow halftone bleeds off at the top and right side. The type below, set flush left, is aligned on the left with the side of the cut. Bleeding and whiting out do the trick, and the effect of the vertical is given by the margin of somewhat more than an inch on the left of the cut and type, also by the over-all massing of white space along the left and bottom. The flat, static effect of white space more or less uniformly distributed all around is avoided. This idea of massing white space is older than the brand of modernism which almost made enemies of former good friends in the graphic arts a generation ago. We have always consid-

you are one, have awakened to the fact that copy may be organized to be balanced on either side of a vertical axis marked by either a rule or a vertical band of border, sometimes in color to add effect. Those trademarks so frequent on cards, are hard to spot in a centered layout. They are wasteful of space on one side or the other as balance requires and are of service design-wise instead of a drag. The general idea of your layout was exemplified in the article "The Vertical-Line of Strength" in our October issue to which interested readers are urged to refer if it wasn't read. The mode of layout—and not only for business cards—has great possibilities and should be understood by any and all having to do with typographical layout. You are to be complimented, also, upon your recognition of the value of color and your taste in its use. We are saving some of the cards for reproduction in a later issue, mainly because that will enable us to point to a good thing one more time.

Type With Calligraphy

EDGON H. MARGO, Sherman Oaks, California.—We confess being completely sold on the merits of calligraphy in the field of printing, alone and in conjunction with type. In our opinion, you are a very good calligrapher.

Obverse side of Government-size post card sent friends of Mr. and Mrs. Ed. Harding each Christmas. Formerly of Brookings, S.D., and the State College there, Mr. Harding is an authority on the mechanism and operation of linecasting machines. As suggested, the current Christmas seal is affixed to this side, the letter being completed on the left-hand half of the front of the card

Christmas 1956 Edition

The Sunnyhill Press

VOLUME X NUMBER 4

E. B. HARDING
Editor

According to postal regulations, *A Firstclass Publication*. Comes out as the spirit moves or as occasion demands

MERRY CHRISTMAS and a Happy New Year once again—and this time we are broadcasting from our trailer home in Horizon Trailer Village, Palm Springs—the most delightful winter resort in southern California, the Old-timers tell us. And we, too, are really enjoying the desert—the warm, sunny days, just right for swimming (in our wonderful pool), and sun-bathing; and the cool, comfortable evenings, just right for square dancing in one of our two large recreation halls. This desert valley is surrounded by ridge after ridge of mountains, making the whole setting beautiful and unusual. Add to this a fine and friendly group of people and this is California. "Life" for December 10 gives an idea of what trailer living is like.

After a delightful winter in Daytona Beach we

left Florida April 29 for Washington via the Great Smokies and the Skyline Drive. Through a delightful, unplanned experience we visited the Ivy League who lived in Brookings in the '20's. Better guides could not have been found. They made our sojourn there the highlight of our trip north. Moving on to Ohio we hitched on our Airstream trailer; thence to Chicago, New London, Wisconsin Rapids, Minneapolis, Brookings for a few old-time coffee parties, and on to Hot Springs, spending the whole summer in the Black Hills with Kay, Jim, Mark, Steve and the good dog Lody. The big surprise was when Judy, Jack, Gail and John pulled in for a family reunion. Jim, incidentally, no longer is at Hot Springs. He joined the Interstate Commerce Commission and is stationed at Pierre. Kay stayed on to sell the home.

ered craftsmen of the press, or "Machine," as you call it, more painstaking, even skilled, on the average in your country than in ours. It is very good on this booklet.

Business Cards Sparkle

R. M. CALDWELL, Oakland, California.—As difficult as any for a good layout job, and much more difficult than most, is the standard-size business card. The small area to work with and the oblong shape is also a handicap. This probably accounts for so many cards being a succession of long and short lines. Some typographers, and

your sense of design seems sound. We view the several items where type and calligraphy are combined, however, with what might be termed mixed emotions. The top display, like the name on a letterhead, will be in beautiful and manifestly professional-grade calligraphy. Smaller lines appear in monotone sans-serif styles, even the very extended forms. When we were learning the trade, Copperplate Gothic was brought out with the object of enabling the printer to simulate the work of copperplate engravers. Viewing a large number of samples sent out by a top-grade cop-



THE ECONOMIC OUTLOOK

for Thoroughbred
Breeding and Racing

1957-1958

DAVID NOVICK

Around 1930, with cubist design running wild, geometric forms of paneling and in shaping type masses were employed to such an extent as to be a bane upon typography. Basic idea, of course, has merit when soundly applied, with proper restraint, as in the cover reproduced above, done by Herbert W. Simpson of Evansville, Ind.



The bulletin of the Los Angeles Club of Printing House Craftsmen is consistently among the best among over 100 issued throughout the International organization. Simplicity itself, and with top band in flag blue, the larger original really sparkles. Flag motif is used inside



Forceful, ever interesting bleed-off motif—less widely employed than qualities warrant—is demonstrated in above prospectus cover of booklet promoting 1958 Brussels World Fair. Beauty of mode is strength with good taste, and low cost—even lower when advantages in power and interest of reverse color aren't embraced as they are here



Cover from prospectus of craft school supported by two newspapers of Stockholm, Sweden. Excellent work is accomplished under the direction of Ake Jansson, to whom we apologize for, while showing six or eight other items, we overlooked his request for a review. Cut lines, of course, disclosed our high opinion of the work. Original of the cover reproduced above is in a dull, medium blue and dark gray

perplate printer not long ago, we saw that firms specializing in that field scarcely ever use the crude, mechanical form. Your calligraphy is, as stated, beautiful, considering how it is accomplished. It's of contrasting thick and thin lines, and is cramped rather than open. It doesn't seem right to combine it with broad letters without a change in the thickness of the line. It also seems to us that a better style of type to combine with your writing would be Garamond Oldstyle. Sweetest job of the lot, all in calligraphy, is the folder for enclosing a money gift to a hospital. On beautiful white paper with the bottom of the short front fold deckled, the printing in light blue results in something that's especially fine. We also get the impression that the completely calligraphed membership certificate of the trailer owners associa-

scrap paper, as well as making use of employee's time which has to be paid for in any event. All too often, memo pads are on shoddy paper with whatever is printed on them not pleasing or impressive, even worse if the printer's name appears. That is not usual, although it might well be along the bottom. Your memo sheet is distinctive because it is of fine-grade paper, attractively printed. There are alternating half-inch bands of white and pale gray—the latter printed—across the sheet. The usual copy is printed in black and red, the former for name only, all three lines—"to" and "date"—being on the same line, centered on a band. Contrasting to rule, fine up-to-date types are used, and presswork is excellent. Now, for a feature we've seldom seen, but which should be. About two-thirds back from the top leaf there's a leaf

Announcing . . .

3 NEW TYPE FACES

Fortune Bold

Fortune Extrabold

Alternate Gothic Number 3

See pages 2, 3 and 4 for full showing

If we didn't know the trade typographer who ran the panel above in his house organ is an able one, we'd say it was a case of the blind leading the blind. He undoubtedly stocked the roman type featured after pressure. Form of letter is very old and any authority on sound design, including that of types, will call it crude. We submit that any type, old or new, and bad if not horrid, is suitable for something some time—to name two, Barnum and the later Broadway—and we realize a magazine in Fortune's situation stands on other counts to compensate. That doesn't mean Fortune Bold is "modern" or "new," or suitable for much else or is able to stand upon its own merit. As a check on their taste, readers are urged to compare the types above with those on next page

tion would be improved if the important lines, particularly the association name across the top, were larger with less important copy smaller. With the change made, the good effect of variety and snap would be had. And we think, too, heavy printing on the hard, parchment-like paper detracts from the lettering and thickens all the lines.

Making Much of Little

BAKER-BRITT CORP., Newark, New York.—We appreciate the fat pad of memo sheets imprinted with our name. Were they not so nice and suggestive of what others might do we'd thank you by letter. Business men use these even more than blotters. It is our studied judgment, based on informal research, that monthly blotters with calendars provide excellent advertising for printers. Memo pads have the advantage to printers of making use of

of card stock, the front of which is printed in red from a reverse plate. There is a cartoon character near the upper left-hand corner with the right complete arm pointing downward as if from the back of a board fence. Along the right, with no more than two words in a line, one reads "For more doodle space just tear off and drop in mail box." What's to be dropped in the mail box is a reply card below, perforated for tearing from the sheet, to which the forefinger of the cartoon character directly points. We find a two-cent stamp affixed at the right place on the card, our name and address typed on the reverse side. We've naught to do when our pad begins to get thin, at the point where the leaf with the card is inserted, but what the quoted copy says. Seems to us, this amounts to mighty fine advertising for any printer. You make a lot of an item that's usually slipshod.

Tricky Idea Appeals

THE TOLEDO PRINTING COMPANY of Toledo, Ohio.—Too little use is made of stock with a different color on each side. The unusual always appeals, and your folder used to announce the new Miller press is an excellent demonstration of the fact. Unfolded, it's a sheet nine inches wide at one end and a little more than four at the other, made so by trimming the sides at an angle—and it's pink on one side and gray on the other. A bit over 22 inches in length, the sheet is folded five times into six sections. Now for the trick, less necessary as a guide than as a reminder. Folding from the wider end of the sheet, first down, then up, and so on, one winds up with the narrowest leaf on top, and pink. Due to the manner of folding, there are alternating slim triangles of pink and gray, two

because of the portrait of Mr. Hamilton B. Wood on the second inside page. We are reminded of a most pleasant hour spent in his office probably 25 years ago. We endorse the characterization of "Master Printer, Musician, Counselor and Friend," offered in the cut lines. The text on the few pages made up with straight matter only, is set to the measure of 19 picas and made up in two columns with three picas between, providing wide margins on the 9x6-inch pages. The division of the page avoids lines that are too long which would make the effect of the whole rather dull. Where there is a head, the whole left-hand column of the page, or the first column of a spread, is given over to it. The main lines are in 30-point caps of Weiss Roman with a one-point rule two picas underneath extending from the left.

Announcing...

3 NEW TYPE FACES

Garamond Bold

Metropolis Bold

News Gothic Condensed

See pages 2, 3 and 4 for full showing ▶

Possibly at a handicap because of sizes in which they appear, we submit the above comparative showing of types, also old, and ask "What do those in the panel on preceding page have to compensate for the manifest greater design excellence of the styles we have chosen?" Of course, the typographer displaying the first panel in his house organ knows the types are "new" only to his shop, that they were employed and "retired" 50 years ago and more, that Fortune was then in the form of Antique or Clarendon. Of types shown above, only Metropolis has been discarded, and, contemplating its character and crispness, we wonder why—while the dull Antique form is revived. If none of the truly good new types are considered suitable, it seems time for designers to get busy

of each on each side of the narrow top leaf, with thinner triangles at the extreme ends. Closed, one sees on the narrow top leaf, showing pink and with copy printed in black reading "We're pleased to announce to our friends that . . ." When this short top leaf is raised, the piece unfolds on its own, and the message on that side with it. The sheet, of course, is turned to read what's on the gray side where, in blue, your story is completed with a large halftone of the new press at the very end. Your name, address, etc., we should add, appear on the outside back, the only rectangular section.

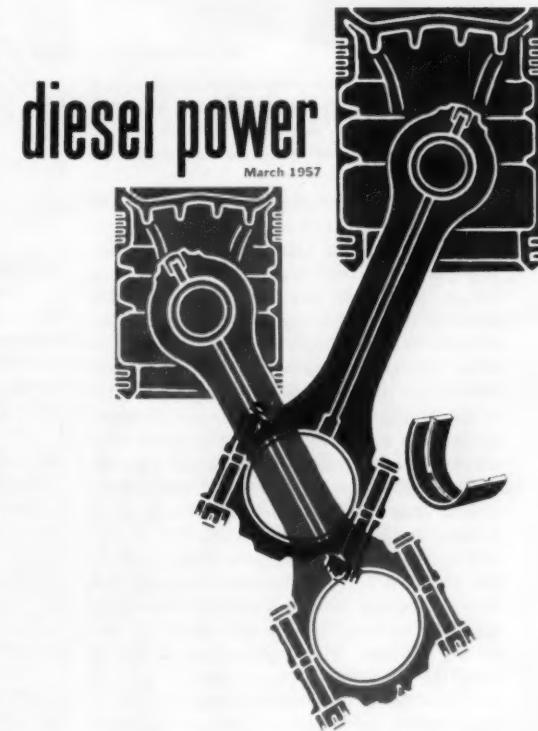
On Make-Up of Oblong Pages

THE COMMONWEALTH PRESS, Worcester, Massachusetts.—We were happy to receive the 75th anniversary brochure of your company, long known for the quality of its work, especially

The rule ends where the flush right lines end. It is a very neat plan with the heads, rules, page numbers, and the one initial at the opening printed in a most pleasing light brown. The ensemble is beautiful, especially with a lot but not too much white space throughout, and with lines, both of text and display, beautifully spaced. The two-column format is followed with halftones, although these are not held to the width of the 19-pica column. These circumvent the monotony of too much of the same, so to speak, and provide an ideal degree of variety. Presswork by offset on the type is excellent; the pictures are not all they might be, but we know the photographs, obviously inside flash shots, are responsible. The one thing we didn't entirely like is the cover. The line "75th Anniversary" in half-inch caps of the Weiss face, widely letterspaced,



Cover from magazine of English employing printers reflects extreme conservatism, must attract by effect of color and fact that it can't offend any one



In contrast, this modern cover from American publication commands attention by its heft, and its symbolism seems certain to command great interest

stretches to almost the full width of the page and divides the page in half vertically. Indeed, it is a pica below the center. For best effect, such a line should be above. With the same elements, we suggest the two lines of script giving the names of the two companies be moved from above the big line to a spot below and about where it is laterally, also as far above the bottom of the page as the trademark is now. This should be moved to a spot well above the main line, and about two-thirds the space from the left of the page. In our opinion, for what it is worth, the firm names should be a bit, but not too much bigger than "75th Anniversary." You may be proud of the brochure.

Massive Design in Good Taste

STONE PRINTING & MANUFACTURING COMPANY, Roanoke, Va.—Since Edward L. Stone, founder of your company, was one of the most respected and successful master printers of the country, and one of several we leaned upon most for advice in the early days of our connection with THE INLAND PRINTER, it's a real thrill to see such a fine item of printing as your 74th anniversary brochure. The high ideals of craftsmanship, as well as business, with which Mr. Stone was imbued in operating a company greater than its size, not small, are reflected in the workmanship on the piece and by reproductions of printing turned out for other fine



With copper as color, especially suitable for advertising of electrotypers, original of splendid business card by A. R. Tommasini really and truly scores high

and important companies. The printing of the 8½x11-inch item is in black and gold, and we have never seen gold applied better to paper. The front cover, of striking modern design, is printed first, with reverse color plate in black bleeding off all sides so the effect is of black paper, with the printing in white and gold. It is worth while, since we can't show the page adequately, to do a bit of explaining. There are two design elements against the black. First is a gold panel near the upper-left corner, bleeding off the top, with "Since 1883," also in gold, just below. A line illustration of the first Stone plant is printed in black over the panel. The second and much larger element is lower and to the right; in fact, the popular vertical flow line is effected by the line-up of the right side of the small group with the left side of the big one. This, squared up, is begun with the line, "74th Anniversary," printed in gold from letterspaced bold sans-serif caps. Below, in thick one and one-half-inch block caps the word "Stone" appears, letters alternating gold and white. Then there's a halftone illustration of the present plant in black in an open panel of the background. Following this, "Printing" appears, treated

THE INLAND PRINTER HEADS

KOHLSTEDT PRINTING CO.

SINCE 1894

Printers and Lithographers

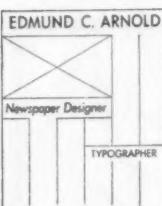
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Kalamazoo, Michigan

All these letterheads are on white paper, color on first by Robert L. Muir, of Dahl & Curry, Minneapolis, being light blue. Note how color on second, by Dowdell-Merrill, Dallas, forms first letter of name. Mr. Arnold, able editor of Mergenthaler's Linotype News, simulates front of newspaper in third color—gray on original of his design. Next two are by G. H. Petty, Indianapolis. Mercury's is in three colors, red as here, green for head and vertical rule, and black for sans serif lines and emblem. His second is in a rich yellow and black. On Sequoia's, the art is printed in "gold," the name line in orange and the small type at the right of it in black

exactly as is "Stone" above, but the letters are thinner because there are more of them. Finally, there's the line "Roanoke, Virginia," matching the first line of this group. The treatment of the inner pages is in keeping with the massive styling of the cover, adjusted to the character of content. The press-work is the finest, and the front and back cover pages are brilliantly finished.

Wee Bit of Color Would Pay

TOM WILSON of Corvallis, Ore.—For a simple one-color letterhead, yours does very well indeed. It is on such work of the simplest layout that dependence or type is greatest, when a style uncommonly seen and with a measure of the decorative in its design is demanded if there is to be any distinction. The Corvinus Bold, used for name and address lines, obviates an otherwise drab effect. Rules in color across the sheet—above and below the second line—which you say you considered, would give the layout a lift and add much to the effect in the same manner as a few flowers in a vase relieve the flatness of a living room table top. In-



The visit of the replica
"MAYFLOWER" seems
an appropriate time to
revive a type face from
the Colonial days . . .

Caslon
Antique ready in
sizes 18-24-36-48 point as
repro proofs or electros only

Regular Caslon Old Style in sizes 6- to 72-point, all slug set. Specimen book of type faces, etc., available to recognized companies.

Cecil H. Wrightson, Inc.

Truly a Distinctive Typesetting Service

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For characteristic, pleasing effects with clarity—when warmth and an oldish effect without crudity of older types agency artists are trying to revive—Caslon Antique deserves use. Dull orange is the original color

deed, we can't understand printing such a one-color job in black; greens, blues, and brown hues would serve practically to render even small type clear. They enliven and brighten the effect, and get the benefit of contrast with items printed in black which continue to dominate the scene unduly. Another bad habit of printers is continued wide use of that crude, Copperplate Gothic, available in caps only. It was originally promoted as the clearest in the smallest sizes to allow printers to compete with copperplate printers, the bulk of whose business was in engraved stationery and cards. There are roman styles entirely clear enough to substitute and more artistic and attractive. The beautiful Corvinus is thinner than most roman types and

Hallmarks of Good Typography

Fifteen Fundamentals which mean Increased Readability

- 1 Select that type face which is in keeping with the product involved and general feel of the printed piece—formal, or informal; exotic or "homely." When in doubt, it is safe to rely on faces such as Garamond, Caslon, Times Roman, Baskerville, with a good sans serif for accompanying display.
- 2 Extremely extended and/or condensed type faces should be used sparingly—for display heads and a word or two requiring special emphasis.
- 3 As a general rule employ but two different type faces in one piece of printing. Sufficient variety is obtained by use of varied sizes, small capitals, italics.
- 4 Never mix type families such as those of Oldstyle faces with Modern.
- 5 Avoid many groups or many sizes of type on the same page. Assemble the type groups around one or two points; do not scatter them over a great area.
- 6 The lowercase letter, being more legible, should be used in preference to capitals for most display lines. Lines set in all caps (especially Oldstyle) are made more legible by slight letter spacing. Lowercase should not be letterspaced in body matter or in display lines.
- 7 Space closely between words, and an en quad or less is sufficient space between sentences. Line space text matter—the larger the type size and the wider the type measure, the greater the amount of leading. Avoid extremely long measures in small type sizes—the eye prefers the ideal length of line: one and one-half times the alphabet's measure.
- 8 Type ornamentation—dingbats, rules and panels—should be used sparingly and unobtrusively and only when serving to clarify the copy—not merely for decoration.
- 9 If you want it read—avoid use of type sizes smaller than 10-point for text matter. Small sizes of sans serif and italics, when used in large type areas, do not invite reading.
- 10 Avoid excessive space under initial letters. The space at the right side of the initial should be the same as at the foot. For example, a three-line initial should extend from the top of the face of the first line of text to the bottom of the face of the third line.
- 11 In all cases, the foot margin of a type page should measure more than the head and side margins. On pairs of pages, the inner side margins should be smallest; on single page both side margins should be alike. Margins in books and pamphlets should decrease in this order: foot, outer side, head, inner side.
- 12 Keep the type face and the style of arrangement used on folders and booklets uniform throughout. Cover, title page and text pages should be related in treatment.
- 13 Be liberal with white space, but do not waste it; apportion it so that it will enhance the general effect.
- 14 Use color with restraint. A touch of color is good, but gaudiness is to be avoided. A sound understanding of color harmony is essential to its effective use.
- 15 Make sure that your printing reflects that extra sparkle and appeal which only the highly specialized experience and artistry of trained typographers* can supply.

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Back of Advertisers' Digest, a letter-size, 4-page monthly publication of the Higgins-McArthur Co., Atlanta, Ga., is regularly devoted to informing readers on qualities essential to fine printing. The page is shown proportionately larger than it ordinarily would be in the hope that our readers will not only look at it but read it through. Content supports and confirms, certainly emphasizes, principles and practices long stressed in this department

• P. T. Barnum once said:

"I can OUT-TALK any man on earth but a Printer. The man who can sit tight and the next morning talk to a Thousand People while I'm talking to One is the man I'm afraid of. I want him for a friend." And that, my friend, is the reason many printers, many years ago named a type face after P. T. Barnum.—"The Last Word" department of The Inland Printer.

just don't meet. While it would be impossible to have as much space above the main line of a letterhead as at the ends of the line on an average, there must not be too much disparity between the two areas. The group in your letterhead seems to crowd the top of the sheet. It couldn't be lowered enough to have space equal at the top and sides, but you'd be surprised at the improvement if the group were dropped just six points. Comparative spacing of lines is important. There should—to denote relationship and classify copy—be as much below the second line, listing products, as above it. There's an obvious reason, on the other hand, for the name of the street and telephone number being nearer the line, "Corvallis, Oregon."

THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Makeready Process Placed in Its Proper Perspective

- Basic factors of product, material, and methods evaluation given
- Foresight and knowledge will increase your plant production
- How to avoid the dangers of temperature and humidity changes

Mail received from letterpress printers throughout the world continues to indicate a great deal of concern with the problem of makeready. In our opinion there appears to be an over-emphasis on a particular process (makeready) rather than on the total printing sequence which includes many more operations and factors.

This specialized emphasis has resulted in isolating the makeready process from the machines on which it is used, the men who use it, the materials with which it is used, and its relation to general plant operating conditions. In the over-all picture of getting a finished product, the makeready process is only one of the many steps involved.

A possible explanation for the over-emphasis on makeready might be that it requires more time in its performance and more skills on the part of the pressman. The same degree of trade judgment is needed to set rollers properly, to set fountains, to secure proper color OK, and to set grippers.

An area that requires as great a knowledge, or perhaps even more, lies in obtaining hairline register, particularly with four-color process work. In securing register, the pressman must not only know how to go about the process, but must also be thoroughly familiar with the mechanics of the machine which he oversees.

I am not in any way attempting to detract from the importance of makeready. Rather, I am suggesting that it be viewed in its proper perspective.

In trying to analyze various makeready processes and techniques for use in any plant, there are several important factors which must be considered.

Manufacturers of many of the newer materials and equipment for makeready make justifiable claims as to the time-saving involved in the use of their product. However, plant superintendents, managers, and pressroom foremen must carefully weigh and evaluate these materials and equipment in terms of their existing plant and personnel.

In evaluating the new product, method, or materials, factors which must be considered are the skill of personnel involved in their use, the physical condition of the presses that will be used, and the physical conditions in the plant—temperature and humidity.

Any analysis which fails to consider the impact of these three factors will not present a true evaluation. It is these factors which also are seldom taken into consideration when viewing the makeready process in terms of its relationship to the printing process as a whole.

Knowledge Brings Quality

A skilled pressman with a thorough knowledge of his craft and machine will always produce a quality product. A poor pressman (unfortunately there are some around) will somehow manage to "botch up" a job, regardless of the quality of materials or the latest techniques and machinery at his disposal. The job is no better than the man who produces it.

I. J. Borowsky (l.), Foster Printing Equipment Co., Philadelphia, presents to Ben Sugarman, president, Consolidated International Equipment Co., Chicago, a gold book of testimonials from Consolidated users. Foster recently gave Sugarman a testimonial dinner in appreciation for his work



There are available on the market today some excellent mechanical makeready techniques and devices. A skilled pressman, with years of broad background and training, steeped in the traditions of hand-cut overlays, can produce a far superior product to that produced by the poorly-trained, unskilled pressman using the finest mechanical makeready process.

On the other hand, the skilled pressman using these newer methods and techniques will produce the superior product in a shorter period of time.

The plant manager must be aware of the degree of skill of his personnel before attempting to evaluate the desirability of introducing into the plant these new developments. If an honest evaluation indicates that the quality of personnel is not all that it should be, it would then be wise to consider an in-plant training program to improve the personnel along with the introduction of the new method or the new machine.

In such a case, however, it should be remembered that increased productivity does not result only from the introduction of the new method or machine. Rather, it is the foresight of the plant superintendent who recognized the need for greater skill on the part of his personnel and did something about it. Improved technology plus improved workmanship are a combination that is hard to beat.

Presses Don't Perform Alike

All presses produced by a particular manufacturer, even those of the same make and model, do not perform alike. This is generally due to the amount of wear and tear a press has undergone over a given period of time.

Furthermore, the quality of work produced by a given machine is bound up, in letterpress printing, with the skill of the operator. Quality work is often produced on machines which should have been discarded ages ago. The pressman knows his press so well that he is often able to compensate successfully for its deficiencies.

Sometimes when a new product is introduced it is tested throughout the country. Frequently such surveys are used to bolster the manufacturer's claims. These tests and surveys can produce valid results only when the machinery and skill of the

operators used in the testing procedure are on a par.

Then, and only then, is the product, method, or process being tested. This is particularly true in letterpress presswork where the age and condition of the press and the skill of the pressman must be considered in evaluating the performance of new products and processes.

The makeready process is a method of compensating for deficiencies of the press and form. The condition of the press plays an important role in determining the time necessary for the makeready process.

None of the new technological approaches to makeready have as yet succeeded in eliminating the need for interlay, underlay, and spotted-up sheets. Older presses have such mechanical deficiencies as worn gears and bearings, battered cylinders, under-height bearers, etc. No mechanical makeready process yet developed can possibly have the awareness of these defects of the individual press.

This lies solely in the province of the skilled pressman who makes use of his trade judgment to evaluate these mechanical deficiencies and determine the degree of compensation required.

Temperature and Humidity

Temperature and humidity are seldom thought of as problems of the makeready process. We normally think of these physical factors primarily in terms of their effect on stock, ink, drying, etc. They do, however, play an important part in the makeready process. Blocked plates are susceptible to the effects of temperature and humidity. A change in temperature or humidity may result in a warped block. A warped block is frequently compensated for by proper underlaying or interlaying and, if the block is warped too much, it may require reblocking or sanding down.

Of primary concern aside from the effect on the form, is the effect of temperature and humidity on the packing. Fresh packings put on the press during a hot, humid day may shrink during the run, if there is a sudden temperature drop.

Conversely, an increase in temperature and humidity can cause the packing to swell. No makeready process can foresee such difficulties. Only the pressman's skill and the application of his best trade judgment can effectively cope with such situations. Temperature and humidity problems can be overcome by the installation of an air-conditioning system.

Makeready is often considered in the light of quality produced. Quality has sometimes been considered a nebulous characteristic. How can quality be judged? It is that degree of beauty of product that a particular printing plant is accustomed to producing, and with which it satisfies its clientele.

Naturally, quality will vary from plant to plant, and this factor has probably been

the cause of the difficulty in pinpointing just what quality really is. It is easier to define those characteristics which should not exist in good quality presswork, than to be specific about positive characteristics.

Most trade associations would classify quality presswork as not having heavy impression, offset, slurred effects, hard edges on halftones, under impression, broken letters, too much ink, broken tonal dots,

scratched solids and reverses, or muddy highlights or middle tones. Good quality presswork should include uniform color, good register, sharp halftones, clean and clear detail of type, no moiré pattern and a kiss impression.

From the foregoing list it is readily evident that the makeready process is of major importance in determining the

(Turn to page 96.)

Conde Nast Builds Plywood Press Mockup To Eliminate Press Installation Disorder

Ingenuity and plywood have successfully eliminated many of the usual headaches involved in designing and putting into operation a giant new printing press.

This innovation in operational technique was carried out at the Condé Nast Press, Greenwich, Conn., in preparation for installing a new 200-ton five-color web press to print color inserts for *The New Yorker* and *Glamour* magazines.

Under ordinary circumstances, installation of a new printing press disrupts the routine of a pressroom and the smooth flow of production. The management proposed to test the design of the press before it was built and to have it running without a ripple of disorder in the pressroom.

To accomplish this, a mockup or profile of the operating side of the press, in full scale, 82 feet long and 20 feet high, was constructed from plywood by Condé Nast carpenters.

Using the preliminary engineering drawings, the entire press was outlined on the mockup; structural members and braces were cut out; cylinder ends of all ink rollers, other rollers and cylinders were cut and applied to the basic plywood mockup; the web of paper, about 200 feet long, was then threaded through the various cylinders to indicate paper flow; all of this was built to exact scale.

Control boxes and all other parts of the Hoe five-color web press were cut out in

plywood and superimposed on the basic panels. The entire mockup was erected on the exact location of the press so that height as well as all other clearances could be studied.

Frequent critiques and classes at the mockup were held for the pressroom staff and engineering groups to study ways and means of effecting the design with the least difficulty. Men of the operating division—the superintendents, foremen, and other supervisory personnel gathered about the panel for imaginary "dry runs" of the "press." Every motion was reviewed to step up efficiency.

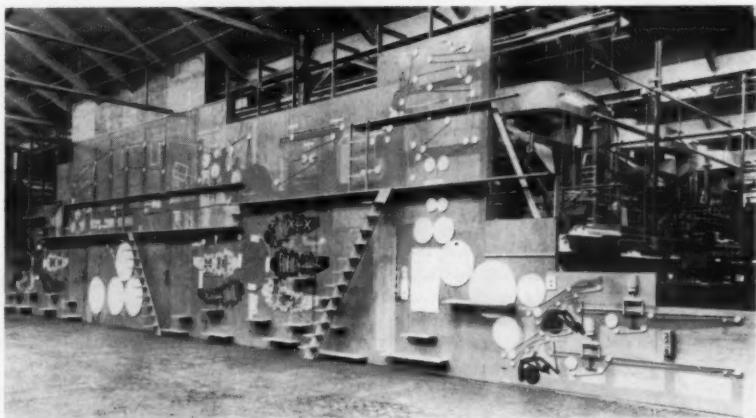
This activated panel idea has paid off. Improvements were made in design; mistakes in location of steps and platforms were avoided.

Not the least important thing about the mockup was the fact that the staff had an opportunity to live with the model for several months in advance of the installation of the press and the usual misapprehension which occurs when new equipment is installed was dispelled.

The press, which will have a capacity of 25,000 32-page magazine sections an hour, feeds paper at the rate of one-quarter of a mile a minute.

The press has now been installed, and is being wired preparatory to final testing and operation. It is scheduled to be ready for operation later this year.

To allow pressroom staff to study proposed installation, a plywood profile of press was built to size



THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

'What Type Faces Go Together?' Perennial Problem

- You can develop an understanding of design characteristics of type
- Learn to select the correct style of script for a particular job
- How to acquire a basic knowledge in the mechanics of good type usage

Probably the question most frequently asked of experienced typographers and designers is, "What types go together?" It would be wonderful if there were one pat answer to this query. But the sad fact is that the beginner will become more confused with every answer he receives.

Typographers have often said that one of the basic sources of confusion in combining type faces is the embarrassment of riches in the specimen books of the foundries and composing machine manufacturers. With so many types available, the problem of effectively combining them has become increasingly complicated.

First of all, the printer should restrain his impulse to use a large number of type faces. This can be quite difficult, particularly when so many well-designed and well-executed specimens are procurable from founders. Every typographic designer, no matter how strongly he feels about the possible over-production of new faces, can be bowled over by a type which he feels is just the one he's been waiting for.

However, the fewer the types available to a compositor, the simpler it is to use what he has in the most effective manner. A great American printer, Daniel B. Updike of the Merrymount Press, made a world-wide reputation in fine printing with fewer than a half-dozen types in his composing room.

In defense of the foundries and manufacturers it should be mentioned that, as type is their product, they must continue to exploit new designs in order to exist in our economic scheme. In addition, many of the new types are created at the request of printers and advertisers, often for a particular job.

Printers should realize, however, that the best way to offset customers' demands for new types is to utilize present typographic facilities effectively. To do this the printer must acquire an understanding of the design characteristics of existing types, rather than depend upon new faces merely because they are different.

An article in a recent typographic publication attempted to give specific information on combining types in advertisements. It seemed the author implied that the ability to mix various types in one job was a secret process which could only be mastered by a few adherents of some high and mystic order of design. This appears to be an unrealistic approach, particularly to the compositor in the small plant who is concerned about what type to use in the everyday work of the shop—business cards, tickets, etc.

Printers Acquire Reputations

In the past a number of well-known American printers have acquired broad reputations by using a single type family in a variety of printed jobs. Examination of the standard roman type family discloses these following possibilities: all lower case; upper and lower case; all caps; small caps; caps and small caps; italic and lower case; italic upper and lower case; italic caps.

To this group add the availability of a bold face, and perhaps an open or in-line

version, along with changes in point sizes. It is clear that the printer has at his command all the makings for variety and interest in typography.

The point I am attempting to make is that many of the combinations of types which we now see in commercial printing and advertising are not necessary. In the scores of types which have been introduced in the postwar period, many are badly designed and are simply undistinguished. The printer's task is to distinguish a mediocre type from a good one. An understanding of such factors of selection may be acquired by the study of important faces like Cloister, Centaur, Garamond, Caslon, Baskerville and Bodoni.

An understanding of the characteristics which have made these types or their historic models endure can be used as a basis for judging new designs. The same basic understanding and appreciation of good design is necessary when one chooses types that mix satisfactorily. It is not necessary to publish a list of combinations here to make the selection comparatively simple.

This question, for example, is often asked, "What type goes with such and such a script?" The question would be better posed in reverse, as the script type is the occasional letter. The real problem is the selection of the text type in a job, the display type being secondary. There

Typo-Photo Book Illustrates Photographic Process

A leather-bound 170-page, loose-leaf specimen book has recently been completed by Typo Photo-Composition, Inc., 920 Shipley St., Wilmington, Del., the photographic typesetting division of Typographic Service, Inc.

Showing the new photographic process, the Typo-Photo book complements the 450-page metal book issued by the parent company last fall. Each of the two books issued by Typo-Photo, Inc., is available as an individual volume and has a protective casing.

Included are showings of Fotosetter, Hadego, Protype, Filmotype and Fotomaster. Each individual section is tabbed for reference. The end products of the photographic processes are also shown in a separate section of the book.

Photographic Process

Typo-Photo book shows photographic process



are many scripts available, but they fall into various classes such as broad-pen (or calligraphic), and such varied models as brush letters and steel-pen letters. The style of the script, therefore, has a great deal to do with its selection in any given job. For the moment we are not interested in the correct style for the job but in a combination with a given roman type.

The calligraphic scripts (Rondo, Quill-script, Lydian Cursive, etc.), based upon early 16th century models, are best used with romans of the same period, such as Cloister, Weiss, Deepdene, and the Garamonds. The brush scripts, being rather monotone in stroke, complement such faces as the sans serifs. The steel-pen letters (Typo Script, Bank Scripts, etc.) fit well with the contrasty romans such as Baskerville or Bodoni. Since scripts are decorative letters in themselves, they should never be mixed, but must only be used to complement and to add visual interest.

To carry such general principles a step further, it is obvious that if a roman type is available with a good bold-face version, it is not necessary to mix types by using a display face of different design. Should no bold be available, or should additional contrast of display be desired, the printer still has plenty of leeway without resorting to incongruous selections.

Mixing Simple With Bodoni

In the use of Bodoni, for example, the many design variants of that letter simplify mixing. The strong contrasts of thick and thin strokes present in Bodoni may be amplified by using Onyx, Corvinus, or Ultra Bodoni. This may be over-simplification, but it brings out the point of departure in using type combinations.

There can never be an easy way, via chart or formula, to provide for the happy mixture of one type with another. Many typographic designers develop their understanding to a fine edge, but in most cases this can be accomplished only by study and trial and error.

Even as distinguished a typographer as the late W. A. Dwiggins stated, "What type shall I use? The gods refuse an answer. They refuse (sacrilege though it be to say it) because they do not know."

A study of the historic development of the types printers use everyday can offer dividends in the mechanics of good usage, both in the selection of the proper type to do the job and in the reasonable mixing of different designs.

In addition, an important consideration is the more subtle use of spacing and grouping. Without this, even a careful and considerate selection of types would fail to show to advantage.

The young compositor, seeking to develop his talents typographically, will be off to a slow start unless he goes back to sources and reviews the work of important printers wherever material may be found.

Your Slug-casting
MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

Distributor Bar Too Low

Q.—What should the clearance be between the top of the distributor box rails and the brass strip in the distributor bar?

A.—When the highest point of the top distributor box rails raises the mats to touch the brass strip in the distributor bar, or if the distance between the brass strip and the mat upper lugs is less than $\frac{1}{8}$ of an inch, the bar is usually positioned too low.

Mold Breakaway Noise

Q.—Just after casting, when the pot is going back, there is a loud bumping noise. Everything else seems to be operating correctly. What causes the noise?

A.—If, when the mold disk pulls away from the back of the mold immediately after a slug is cast, there is a noise, it may be due to a cold mouthpiece.

In reality it is not the cold mouthpiece but chilled metal which, while in the mouthpiece jets immediately after casting, is still a part of the slug bottom. When the small threads of cold metal in the mouthpiece jets finally break from the bottom of the slug, there is a thud as the

ITCA 1957 Self-Advertising contest winners (l. to r.) are Hubert J. Echelé, Warwick Typographers, Inc., St. Louis, one-color space advertising award; Charles Lee, Trade Press Typographers, Milwaukee, direct mail series; Walter Adamson, Mono Lino Typesetting Co., Ltd., Toronto, two-color space advertising; Henry Wolf, Service Typographers, Inc., Chicago, single advertising piece. Winners were announced at the annual ITCA convention in Kansas City. (See Month's News)



pot lever roll hits the surface of the cam. To avoid this noise, the mouthpiece must be hotter to allow soft breakaway of metal.

Correct Mat Fall Timing

Q.—When the distributor screws are running at full speed how should the matrices fall? How should they fall when the screws are running slowly by hand?

A.—When the screws are turned slowly by hand, the matrix should just drop on the preceding partition, but not in the preceding channel. At full speed the momentum of the traveling mat is used to carry it over into its proper channel as it falls. Of course, if the combination bar is nicked and worn, it will not give good results. A small knife file may be used to remove burrs on the rail.

Metal Gathers on Face of Mold

Q.—I can not get the front mold wiper to do its duty. The metal accumulates on the mold and I have to scrape it off with a brass rule. Can it be that the lockup is not right and metal escapes between the mold and matrices?

A.—If the front mold wiper felts are in good condition and the wiper spring has sufficient tension, then look for other causes. Test the pot lever spring by observing if it yields more than one-sixteenth inch when the pot locks up to cast. See that no metal is in the locking stud blocks or around the studs near the mold body and thereby prevent proper lockup.

After a slug is cast, stop the cams just as the mold reaches the back knife and examine the face of the mold. Note whether any unusual amount of metal is spread over the mold outside the slug face area. A weak lockup may be the cause. If the pot lever spring is not broken and you find the front nut can be turned back, turn it until it touches bushing inside spring.

Lubrication of Pot Plunger

Q.—Should the pot plunger be lubricated, greased, or coated with graphite?

A.—No. Manufacturers of the linecasting machines do not recommend or advise the use of graphite, and/or paste flux on the metal pot plunger. Just keep the plunger clean.

A moderate amount of heat will tend to make the graphite cake and form a scale. Grease would also cause trouble.

THE PROOFROOM

By John Evans

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Indicating Editorial Deletions, Additions

Q.—Will you please tell me why a church magazine uses brackets, as shown in the attached clippings, instead of parens, although in this case parens would not be right. One cannot, in reading these lines, skip over the words enclosed in brackets; therefore, we are interested in learning why they were put in.

(Editor's note.) Two clippings are submitted from the same publication. The shorter one reads as follows: "I . . . commend . . . [the Church] for . . . this clear-cut statement of position on a very crucial issue [which] is extremely important to those of us in public education . . .")

A.—These examples appear to be from a "letters to the editor" column. Please observe that some ellipses appear in addition to the brackets about which you inquire. An ellipsis denotes that the editor has omitted something from the original; brackets indicate that what he has added was not written by the author.

Generally, editorial deletions are performed in such a manner as not to disturb the sense or continuity of what remains. This is not rewriting, since nothing new is added. In the examples you submit it would appear that so much had been deleted that the editor found it necessary to add material of his own in order to restore the readability of the letters.

The matter so interpolated by the editor is properly enclosed in brackets. This manner of editing letters is most unusual. Presumably this editor has found such a procedure necessary in order to forestall complaints from writers that their letters were "rewritten" over their signatures without permission.

Shut, Shet, Shet and Futher

Q.—Can you throw any light on the derivation of the word *shet* as used in the sense of *rid*: "I'd like to get *shet* of that no-good car."? Our proofreader claims it is a dialectal form of *shut*; the markup man says it is a mispronunciation of *shed*, in the sense of "to part with or cast off."

A.—The dialectal word *shet* probably is a combination of both *shut* and *shed*, since they all are somewhat related in

certain meanings. The Merriam-Webster gives as an example, "get *shut* of a nuisance." *Shed*, in one sense, means "to part with or cast off."

A similar development may be seen in the use of the two words *further* and *farther*. In some localities the distinction is avoided by pronouncing both words *futher*.

Salesmanship in Proofreading

Sometimes it is not enough to mark a correction in the proof when the error obviously is in the copy. The idea may have to be "sold" to foreman, production manager, or customer. If they do not "buy," don't worry about it.

Don't Monkey With the Law

Q.—I have just started to work as proofreader in a law printshop after many years on a magazine. I find here a most baffling situation and wonder if it is common to legal work. We are not allowed to query anything but must follow the lawyers' typewritten copy exactly.

For example, if the typist writes it "non sequitur," we may neither correct the spelling nor query it. I have seen some of the jobs after they were printed and noted many errors that I had observed in galley and page proofs but was not allowed to mark. The owner calls proofreaders' queries "editing" and says we must not "edit" legal copy.

A.—We presume you are working on short-run legal material (10, 20, or 30 copies) for courtroom or private use, such

as briefs, depositions, transcripts, and the like, that are required to be submitted in printed form. In these cases minor errors of spelling and punctuation, if noticed, may be corrected by hand informally, by mutual agreement.

This method certainly is not followed in the production of *law books*, the proofs of which are read and reread by highly trained law editors. Lawyers—physicians, too—resent queries or other interference with their copy by laymen who seldom are skilled in the peculiar intricacies of the learned professions.

So long as the lawyer-customers and the boss are satisfied, you may as well conform, and be prepared to change back to conventional methods if you return to commercial work.

Keeping Records of Everything

Q.—In our proofroom no proofs ever are dated or marked to indicate the stage of revision, such as first, second, etc. Since the work seems to get done, and the jobs get printed just the same, I am wondering why some shops go to the trouble of keeping more records than seem necessary.

A.—The dating of proofs and marking them in sequence provides information that may never be used, but when it is needed and is not available it may be sorely missed. The skipping of these entries serves to relieve proofreaders of some responsibility in case of a mixup. If management is willing to go along and let them get away with it, and if business is good, all may be well.

New officers of the Chicago Book Clinic shown at a recent meeting are (l. to r.) Andrew M. Beckwith, Crocker, Burbank Papers, Inc., vice-president; Stewart Roberts, Brock & Rankin, Inc., president; Jane Hart, American Typesetting Corp., treasurer; Marilyn Quinn, Follett Publishing Co., secretary



SALESMEN'S CLINIC

By Irving Sherman*

Scientific Methods In Picking Salesmen

Q.—How are salesmen picked? Are there particular methods or systems?

A.—The selection of salesmen will vary, depending on the size of a company and the territory covered, but an increasing number of companies are getting away from rule of thumb selections to more or less scientific procedures.

Usually the procedures consist of the following steps: (a) The introductory interview. (Check personality, appearance.) (b) The call back or screening interview. (Check ability, potential.) (c) Testing. (I.Q., aptitude and adaptability tests.) (d) Averaging. (The arrival at a median or average score for all tests to determine rating.)

Applicants are asked to fill out applications at the introductory interview which may be handled by a personnel director or an executive at this level. The interview is relatively superficial and is conducted only for the purpose of eliminating obviously unfit or unqualified candidates.

The call back or screening interview may be conducted by the sales manager himself or possibly his assistant. The purpose of this interview is to search out desirable qualities which the applicant may or may not seem to possess. Sometimes tests are undertaken at this stage; but in most cases this is delayed until there is some evidence that further contact with the candidate is advisable.

Called back a third time, the applicant may then be asked to take one or more tests, usually an I.Q. and aptitude test being sufficient.

The applicant is not present at the fourth step. Scores or ratings by the ap-

plicant in all the three steps are averaged, to be raised or lowered by points, depending on an applicant's education and his experience.

To illustrate: An applicant with a high I.Q. score and aptitude test result will have his average lowered somewhat due to scant education or experience. On the other hand it may well turn out that due to relative grades, a high score in education and experience may yet prove too low to make up for a low score in ability or potential.

As a rule, salesmen applicants who score high in personality, appearance, ability and potential and who receive only moderate or perhaps even low marks in I.Q. and aptitude will be given a trial, even if the score for education and experience is mediocre.

Relation of I.Q. to Ability

Q.—Frankly, I am up in the air about the significance of a high or low I.Q. What is the actual relation of these scores to job fitness?

A.—I.Q. tests determine not what a person cannot or should not do for a living but rather how his potential ability compares with other people's. In actuality an I.Q. is determined by one's ability to think and supply correct answers to prob-

lems in a very limited time. At best, I.Q. tests are about 80 per cent accurate in gauging people's makeup.

Closer to the job problem are the aptitude or adaptability tests which probe for specific abilities or talents depending on jobs to be filled. An aptitude test may uncover high potential as a salesman due to a quality makeup that an I.Q. test missed completely. Or it could be the other way around. A man with a very low score for a salesman rating could very easily get a genius rating on an I.Q. test; but it would do a sales manager no good to hire him.

We have to be careful of two things with reference to all tests: (a) that we apply the right test; (b) that we read the results of any and all tests in the light of complementary assets or liabilities arising from the total examination of personality and ability.

Common Sense Versus Science

Q.—Isn't there a lot of bunk connected with the selection of salesmen? It is my contention that common sense in the long run does a better job in selecting men than aptitude tests and all the other falderal of hiring. How about this?

A.—Sorry. Can't go along with this. For one thing, common sense is not so common; for another, you can't override overwhelming evidence. According to the Research Institute of America, at least one out of every four salesmen hired by industry turns out to be a dud—pointing up the importance of careful selection of men.

While it is not denied that among these duds were salesmen who had been scientifically selected, the vast majority of the duds, according to the information, were rule of thumb selections. It is true that many gifted and exceptional people often stand out physically. But the converse is not true and therefore all the mischief. People who turn out to be exceptional do not always impress initially; in fact, many register negatively and a few even repel.

Louisville Graphic Arts Association display is seen at the Kentucky State Fair and Exposition Center. Theme of the exhibit was "Careers in Printing." Its purpose was to interest young men and women in the printing industry as a career. More than 50 people were signed for employment as apprentices



*Mr. Sherman has had much experience as editor of several trade publications. He has also sold printing. His questions and answers are based on actual case histories of handling salesmen's problems. At present, he is a management and sales consultant with offices in New York City. He is available on a fee basis and may be contacted c/o The Inland Printer.

THE SPECIALTY PRINTER

How Business Form Printing Has Become Big Field

- Business forms have changed greatly with technological developments
- Manufacturers and dealers are responsible for continued growth
- National Business Forms Associates is a growing trade organization

W. N. Ryan, president of the American Register Co., Boston, has been associated with the business forms industry for more than 40 years. He recalls from his own experience the time when two pieces of paper and a carbon sheet made up a forms system. Those were the days when forms came loose, padded and in box-packed plain rolls. "Since then the industry has come a long way," said Mr. Ryan at the National Business Forms Associates convention last fall. "It has come through the stages of manifold forms, continuous forms in rolls and flat packs, one-time carbon continuous and unit sets, and tabulating forms printed and precision punched for running on high-speed equipment in the age of electronic accounting.

"Early growth was due mostly to the efforts of manufacturers who hired and trained direct sales forces. Now many manufacturers market their products through dealers. The industry will continue to grow each year. Manufacturers and dealers who realize this potential and capitalize on their knowledge of the field will grow right along with the industry," he said.

National Business Forms Associates is a trade organization whose members are independent dealers and distributors. When the first convention was held 11 years ago in Chicago there were seven companies on the membership roll. The current total is much larger and convention attendance runs to 200 or more specialists who are forms system engineers and know the intricacies of forms production. The latest annual convention was scheduled for Nov. 10-13 at the Hollywood Beach Hotel, Hollywood, Fla. NBFA headquarters are in Fort Lauderdale.



William N. Ryan

Mr. Ryan points out that dealers as well as manufacturers should know how forms can be used to best advantage. "They should know," he said, "how to design and combine forms to save clerk and typist time. Clerical labor shortages, business volume and national income growth are creating a rising demand for forms and machines. This demand requires men who know how to make forms and machines tick.

"Improvements are constantly being made in production methods, paper, carbon and equipment. The men who devise the best methods and most efficient forms for their customers will sell the most products.

"Trained salesmen, knowing their products and customers' needs, sell ideas, methods and procedures. Many dealers have gained their knowledge while serving forms manufacturers. Now they must train their own men. A good profit margin will support this expense.

"Forms business is big business. By developing salesmen and greater concentration on creation of new uses, dealers can compete with manufacturers who sell direct. Only by understanding the customer's requirements can the salesman decide whether the system he proposes should be written by hand, typewriter or machine; whether it should be used in a manifolding register or made up in book form; whether it is to be a one-time carbon continuous form, or a unit set, or if NCR paper will do the job best.

"Care must be taken to make the system foolproof. Combining forms for one writing saves money and personnel time. Specifications should be clear and complete. They should tell the manufacturer just how the system will operate, because he can make helpful suggestions.

"Dealers should keep up to date on new methods and procedures and on new ways to handle old systems. Many reference books are available to assist in training salesmen. Universities in many cities have courses on form design and control, systems and procedures. It cannot be emphasized too strongly that knowledge of what he is selling is the key to the salesman's success."

RBFS Issuing '57 Annual Meeting Proceedings In Sections to Serve as Reference Material

The Rotary Business Forms Section of Printing Industry of America is issuing the proceedings of its 1957 annual meeting in five sections. This new method, calling for reports by subject matter rather than a single over-all release, was adopted for developing reference literature which members will find helpful in the years ahead.

The first section issued last month details the financial management phase of the proceedings last February at the Edgewater Beach Hotel in Chicago. Future sections will deal with production, equipment, materials, and general matters that include purchasing, installing and operating new equipment, plus PIA and government services available to rotary business forms printers.

Financial proceeding headings are how to use ratios, the relation of costs to profits, a proposal for a plant cost survey, and a summary of the results of a cost questionnaire. With the 28-page report came a message from RBFS president Bayard S. Shumate, pointing out that financial proceedings were issued first in order to emphasize the importance of the decision of a new cost service to members.

This decision stemmed from a talk on the relation of costs to profits by Frank R. Somers of Frank R. Somers & Co. Now his cost analysis services are available to individual plants on a flat fee basis detailed on a sheet which is enclosed with the proceedings.

Mr. Shumate's letter stressed that the results of each company survey will be

confidential and available only to the company. He explained that "information published will be a complete analysis of our cost systems, from which I hope we would make plans as a section to improve the financial controls of our industry." He also expressed the hope that "each member company will participate, particularly those companies which in the questionnaire distributed at the annual meeting found it necessary to answer 'no' to many of the questions." There were these questions:

Do you determine actual hour costs; prepare an operating or financial budget; prepare budgeted hour rates for each cost center based on operations; use estimated hour rates or rates from outside sources; revise rates yearly; increase hour rates when you increase wages; reconcile actual costs with costs recovered by use of standard or budgeted hour rates; cost each order manufactured, and determine costs and profits by product?

Affirmative answers to all the questions added up to 313, negative replies to 155, or 33 per cent of the 464 total.

Rotary Forms Printers Guild Announces New Officers

George V. Meller, Carteret Printing Co., New York City, has been advanced from first vice-president to president of the Rotary Forms Printers Guild. Neil Freiermuth of Premier Printers, Kearny, N.J., is immediate past president.

Members at the annual meeting last month in New York City elected William Sutin, Cromwell Printery, Inc., Albany, N.Y., first vice-president; Emanuel Lieberman, Schonbar-Leigh Printing Co., New York, second vice-president; Elly Brown, Beekman Paper Co., New York, secretary; Sol J. Meller, Carteret Printing Co., continues as treasurer.

The Guild is a nonprofit co-operative association of rotary printers whose plants along the eastern seaboard specialize in producing carbon interleaved business forms. Membership is limited to firms using Dutro rotary presses and to vendors supplying the rotary forms field. Qualified firms desiring to affiliate with the group should write to Elly Brown, Beekman Paper Co., 137 Varick St., New York City.

Five New American Carbon Areas

Five new territorial sales divisions for Tara one-time carbon papers have been announced by American Carbon Paper Corp., Chicago. Art Gemin, vice-president and general manager, is handling the midwestern territory; Bill Halliday, company secretary, will visit Minnesota, Missouri, and Kansas; Bob Bridell, manager of the sales department, serves in the southern states. The eastern territory is being covered by Ben Marshall, and Hartman Canon is working in Chicago, Wisconsin, and Iowa.

Business Forms Company Has 70th Anniversary

This year marks the 70th anniversary of Harding & Harding, one-time carbon business forms printing house in New York City.

William P. and Theodore P. Harding, current principals, are grandsons of Theodore L. Harding, who founded the company in 1887. After the founder died in 1927, his son, Theodore S. Harding who had joined the firm in 1905, became head of the business. He retired three years ago.

Theodore P. Harding joined the family business in 1931. William P. came in five years later. They are celebrating the company's anniversary by moving operations from 16 Jay St. to 457 W. Broadway.

Most of the forms printing is run on rotary presses. The Dutro press installed eight years ago was the first in the eastern states, according to William P. Harding. Other equipment includes a second Dutro press, a Dutro collating machine, a Didde-Glaser collator and flat-bed presses.

The company is a member of the Rotary Forms Printers Guild which represents firms operating Dutro presses in the northeastern states. William P. Harding is a past president of the guild.

Jaffe Heads Creative Service Department for Eureka Specialty

Herman Jaffe is directing a creative service department recently set up by Eureka Specialty Co., New York City, to specialize in turning out poster stamps and seals.

In this field Mr. Jaffe is no newcomer. He developed and produced the first Metropolitan (N.Y.) Museum of Art full-color poster stamps, and published the condensed *Historical Biography of Benjamin Franklin*, which was illustrated with poster stamps picturing highlights of Franklin's career. He has also been active in philatelic printing. The Liberian postal issues which he produced are said to be the first six-color offset postage stamps.

Mr. Jaffe served on the national committee for the 250th Franklin anniversary celebration. For his many contributions to Frankliniana he was awarded the Poor Richard Bronze Medal and the American International Academy Medal.

Hano Co. Plant to Expand

The Illinois plant of Phillip Hano Co. will soon undergo a large scale expansion. The company plans to enlarge its plant, located at Mount Olive, to three times its present size. The Hano Co. plans to install additional press and bindery equipment in the increased space. The firm, established in 1888, manufactures business forms and systems. The main plant is in Holyoke, Mass.



Printing Industry of Ohio joined with state public schools to demonstrate how youths are served with graphic arts instruction. Exhibit at the 1957 Ohio State Fair featured four students of Dayton who operated small letterpress and offset presses and gave away the printed results. More than 61,000 visited the PIO booth during the fair

How to Produce Opacity In Scribing Coatings

Air Force development of a dyeing treatment which changes the original color of coated plastic scribing sheets used by photographers, lithographers, and cartographers to any color or to opaque is described in a report just made available.

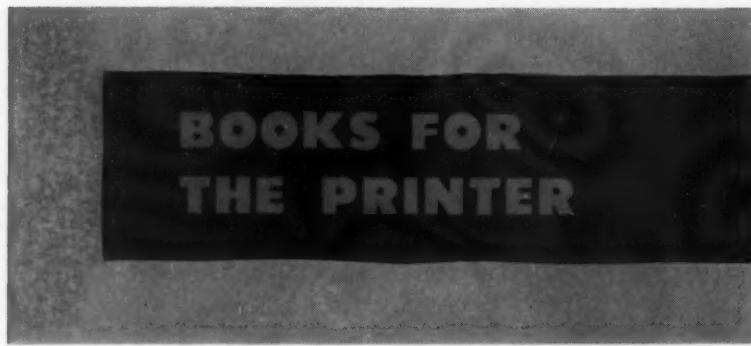
The process, called Convert-a-Cote, provides for adjustment to photo-mechanical reproduction processes by changing the initial color of a scribe coating to any color or shade or to opacity to suit particular scribing conditions. The plastic sheets can be treated before or after scribing. Original engravings can be traced directly in a white coating. Vinylite and other plastics are not affected by the dye.

The report includes the formula and technique for producing opaque black. Entitled "PB 121729 the Convert-a-Cote Dye Treatment for Producing Opacity in Scribing Coatings," Aeronautical Chart and Information Center, U.S. Air Force, Feb. 1955, the report may be ordered from the Office of Technical Services, U.S. Department of Commerce, Washington 25, D.C. It contains six pages, sells for 50 cents.

Midwest Rotary Manifolds Co. Completes Third Major Expansion

The Midwest Rotary Manifolds Co. of Caro, Mich., has completed its third major expansion in as many years, and is now introducing a new line of "Snap-A-Carb" unit sets of carbon interleaved standard forms. Jack M. Gale is vice-president and sales manager.

Dozens of forms, formerly available in custom printing only, will be shown as being standard items in the company's new catalog.



The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

'57/58 Graphics Annual

Edited by WALTER HERDEG and CHARLES ROSNER (Hastings House, 41 E. 50th St., New York 22. \$14).

Otherwise known as the "International Yearbook of Advertising Art," this book contains full-color and black-and-white illustrations of posters, advertisements, book and magazine covers, packages, film advertising, and other designs which have been currently produced in countries all over the world. The reader is informed of the artist, art director, and publisher of each piece reproduced in English, German, and French.

Lockwood's Directory of Paper And Allied Trades 1957

(Lockwood Trade Journal Co., Inc., 15 W. 47th St., New York 36. \$10.)

Pulp and paper mills, paper and paperboard converters, merchants, equipment, supplies and technical services, and miscellaneous listings are covered in this 82nd annual directory. Indexes and maps facilitate use.

Locations, officers' names, products, telephone numbers and other information are given for each company. Many new listings have been added to those of last year.

Maintenance and Upkeep Of Slug Casting Machines

By LEROY BREWINGTON (Leroy Brewington, Department of Printing, Kansas State Teachers College, Pittsburg, Kan.)

Questions and answers provide the form for this manual on linocasting machines. Some general statements about the care and use of various units of the Linotype and Intertype are included with catalog letter and number of parts for both machines given. Most of the material has appeared in weekly and monthly publications to which the author regularly contributes, including THE INLAND PRINTER. The main purpose of the booklet is to provide schoolroom teachers with a supplementary text and to aid younger employees in the industry. To obtain a copy, write to Mr. Brewington at the address given above.

BOOKS FOR THE PRINTER

Grammar for Journalists

By E. L. CALLIHAN (Ronald Press Co., 15 E. 26th St., New York 10. \$4.50).

A thorough coverage of the subject of grammar is contained in this book intended for students of journalism and English and for working journalists. Elements of grammar, construction of sentences, and punctuation and spelling are the three categories of information, all amply supplied with definitions, explanations, principles and examples.

The true test of the value of a book as a reference work is in its index; this one is like so many grammar books in that it requires a thorough knowledge of the contents of the book in order to find the location of the information desired.

'Photomechanics and Printing' Due Out in December

Edited by J. S. MERTLE and GORDON L. MONSEN (THE INLAND PRINTER Book Department. \$15.35).



J. S. Mertle



Gordon L. Monsen

Since photography and photomechanics are so essential to modern printing, a textbook on the subject should find ready acceptance in the graphic arts field. The knowledge and experience of over 100 graphic arts authorities have contributed to make this a comprehensive book.

Every platemaking and printing process is discussed. Chapter topics include originals for reproduction, continuous tone, line and halftone photography, photointaglio procedures, silk screen process, and others. Illustrations help to clarify the material in the 600 pages.

J. S. Mertle has had many years of platemaking experience, has been an au-

Benjamin Franklin's Unfinished Business

By HELEN and CLARENCE L. JORDAN (Franklin Institute, 20th St. and the Parkway, Philadelphia 3).

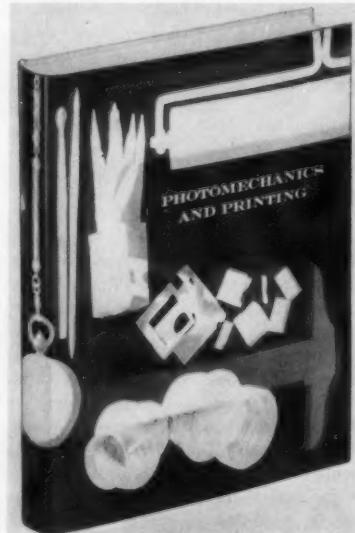
Mr. Jordan was chairman of the institute's 250th Franklin anniversary committee. In this handsome book, running to more than 300 pages, he and his wife tell the story of last year's celebration as conducted by more than a thousand societies, associations and institutions in 72 countries. Seventy-nine pages of illustrations highlight forums where more than half a billion people heard discussions of things that need to be done to complete Franklin's unfinished business.

The book preserves many papers by distinguished authors who dealt with the current significance of Franklin's activities in the fields of human relations, sociology, economics and science. These papers and the program as a whole demonstrated how free and voluntary communications between people can contribute to better international understanding.

The Franklin Printing Co., which Poor Richard founded in 1728, offset printed the book on Hamilton White Victorian Text. Headings are Goudy Old Style and main text is set in 12-point Caslon. The designers were Charles E. Coiner, vice-president and art director of N. W. Ayer & Son, Inc., Kathryn Fligg, and Albert D. Hollingsworth, director of public rela-

thor of several books and articles, and is a historian of the graphic arts. Gordon L. Monsen is president of Monsen Typographers, Inc., Chicago, where he has invented and developed several processes for the industry. The book is expected to be available soon after Dec. 1.

Photomechanics and Printing is a new graphic arts book by J. S. Mertle and Gordon L. Monsen



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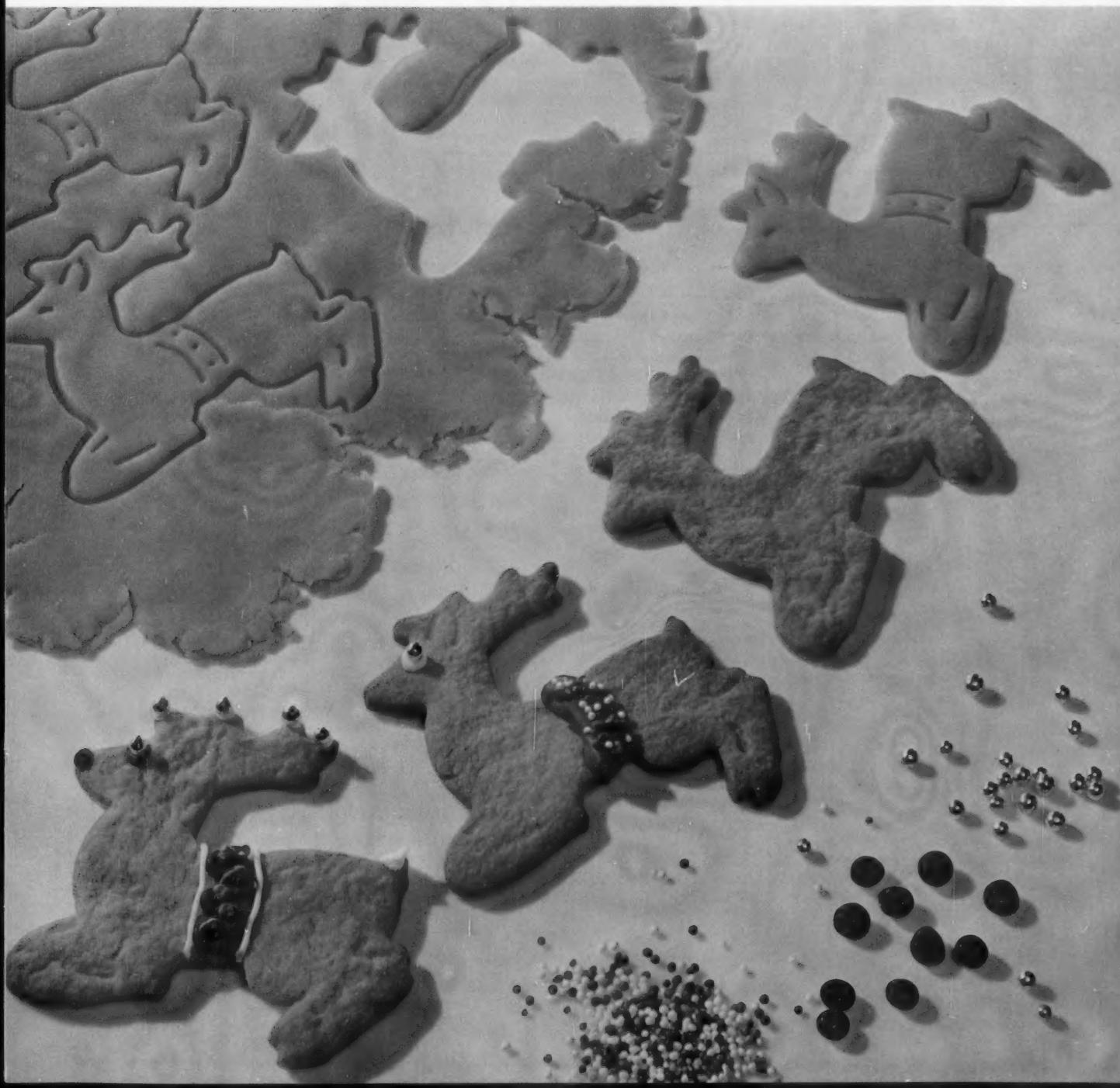


THE CHAMPION PAPER AND FIBRE COMPANY, HAMILTON, OHIO

*Number Thirty-Five in a series of textural studies designed to show
the quality of reproduction possible with fine materials*

ALBERT GOMMI

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Buy and Specify these Papers by Name

COATED BOOK

Satin Proof Enamel
Refold Enamel
Falcon Enamel
Wedgwood Coated Offset
Templar Coated Offset
Javelin Coated Offset
All Purpose Litho

CAST COATED PAPER

Kromekote Enamel
Kromekote Label
Kromekote Litho
Kromekote Cover
(Cast Coated 1 Side)
Kromekote Cover
(Cast Coated 2 Sides)
Kromekote Postcard
(Cast Coated 1 Side)
Kromekote Postcard
(Cast Coated 2 Sides)
Kromekote Box Wrap

DRUM FINISHED PAPER

Colorcast Box Wrap
Colorcast Gift Wrap
Colorcast Label

COATED COVER

Refold Coated Cover

DULL COATED BOOK

Cashmere Dull Enamel

UNCOATED BOOK

Garamond Antique
Garamond English Finish
Garamond Text (W. M.)
Wedgwood Offset
Pasadena Offset
Chalice Opaque

UNCOATED COVER

Ariel Cover
Cordwain Cover
Chalice Opaque Cover

ENVELOPE PAPER

No. 1 White Envelope
Chamfico Colored Wove
Envelope
White Radiant Envelope
White Foldur Kraft Envelope
Gray Kraft Envelope
Suntan Kraft Envelope
Golden and Buff Ne'er Tear
Envelope

COATED POST CARD

Campaign Postcard
Chamois Dullcoat Postcard

BRISTOLS

Inventory Index
Camelot Vellum Bristol
Sabre Index
Canton Postcard

TAG

Tuf-Tear Tag

BOND, MIMEOGRAPH

Ariel Bond
Scriptic Mimeograph

PAPETERIE

Wedgwood Papeterie
Garamond Papeterie
(Embossed and Printed)

PRESSBOARD

Champion Pressboard
Imitation Pressboard

SPECIALS

Cigarette Cup Stock
Food Container Stock
Coffee Bag
Tablet Papers
Drawing Papers
Red Patch Stock
Stencil Board
Pattern Board
End Leaf Paper

THE CHAMPION PAPER AND FIBRE CO.

General Office: Hamilton, Ohio

Mills at HAMILTON, OHIO . . . CANTON, N. C. . . . PASADENA, TEXAS

For full information on how this advertisement was produced, write our Advertising Department, Hamilton, Ohio

tions for the Franklin Institute. Publication was made possible by the Commonwealth of Pennsylvania in memory of its president for the years 1786-1788.

Offset Platemaking—Surface

By ROBERT F. REED (THE INLAND PRINTER Book Department. \$1.85 to members of Lithographic Technical Foundation, \$5.35 to nonmembers).

This LTF Skilled Craft Text No. 502 is a revised edition of a book published in 1945 on offset platemaking by the albumin process. Information on all the proved new techniques and materials have been added to this new publication. As a companion volume to *Offset Platemaking—Deep Etch*, published last year, this text serves as a complete up-to-date guide for training platemakers and aiding craftsmen. Illustrations are included.

Masking for Reflection Copy

(Eastman Kodak Co., Rochester, N.Y. \$1.)

A complete method of color correction, reasons for and importance of masks, detailed instruction for three separate masking methods—magenta, positive and two stage, undercolor removal for wet printing, and direct halftone color separation with masks are contained in this 72-page book. Charts, diagrams, black-and-white and color photographs are included. The book is available from Kodak graphic arts dealers and also is included in the *Kodak Graphic Arts Handbook*.

Human Relations in Business

By KEITH DAVIS (McGraw-Hill Book Co., Inc., 330 W. 42nd St., New York 36. \$6.50).

The fundamentals of employee human relations in business are discussed in a way applicable to education, government, and other work groups as well as to business. Both students and people in business have something to gain in learning the over-all framework of human relations, kinds of problems to be faced, methods of handling problems, and in general how manager and employee may be motivated to greater teamwork.

Contributions from sociology, psychology, organization, economics, and management are incorporated with several approaches given toward the problems presented. Some of the topics covered include communication analysis, the human problems of older workers, new treatment of the span of supervision, office work simplification, and role playing. Case problems are given.

Printing and Litho Inks

By HERBERT JAY WOLFE (THE INLAND PRINTER Book Department. \$9.10).

Contained in this completely revised fifth edition on inks is information on the history of inkmaking, raw materials, chemistry and physics, formulations, factory equipment, testing, and ink troubles

and remedies. Advances in raw materials and manufacturing techniques have been incorporated since the fourth edition published in 1949. Included are such topics as characteristics of inks, vehicles, solvents, additives, driers, new types of inks and others. Illustrations and charts supplement the written material.

Art Directing for Visual Communication and Selling

(Art Directors Club of New York. Hastings House, Publishers, 41 E. 50th St., New York 22. \$15.)

Nathaniel Pousette-Dart has edited the contributions from over 60 men in advertising, television and editorial fields to make this guidebook for art directors. Illustrations and text are directed toward interpreting the art director's work, its effectiveness and significance.

The problems of art directing are treated from the points of view of advertising agencies, magazines, trade publications, television, movies, direct mail, industrial design and others.

A different art director planned each of the 13 sections. Some of the writers are Otto Storch of *McCall's* magazine; Stanley Resor, J. Walter Thompson Co.; Morris L. Rosenblum, Macy's, and Bradbury Thompson of *Mademoiselle*.

How to Predict What People Will Buy

By LOUIS CHESKIN (Liveright Publishing Corp., 386 Fourth Ave., New York 16. \$5).

Motivation research is a recent technique for discovering people's unconscious responses to advertising. It was developed for the purpose of increasing a person's desire to buy certain products.

W. S. Riley of Allied Printing Co., Providence, R.I., specializes in business forms, so much so, in fact, that he promotes the slogan that "a local form can always do the job better." This is the display he used recently at an exhibit designed to promote more use of multiple business forms



Although of questionable value in its application, motivation research is an interesting topic covered in detail in this book.

The various methods employed in gathering data and the manner in which the results have been put to work in actual cases are explained. Topics include unconscious level testing, "psychoanalyzing advertising," predicting packaging success, and color effectiveness.

The author is the director of the Color Research Institute, which he established in Chicago in 1945. He is a psychologist and writes from his own experiences in the field.

Profitable Public Relations For Newspapers

By STEWART HARRAL (J. W. Edwards, Publisher, Inc., Ann Arbor, Mich. \$4.75).

The author believes that the problems of newspapers concerning readers, advertisers, employees, and others all come under the broad topic of public relations. He has brought together a collection of tested techniques and strategies including ways of getting public relations ideas, wooing more women readers, managing correspondents, community relations, holding an open house, importance of classifieds, hiking local lineage, and others.

The material is geared mainly to small-town dailies and weeklies, although fundamental philosophies, procedures and objectives applicable to all newspapers are included.

Colour in Advertising

By ERNEST BIGGS (Studio Publications Inc., 432 Fourth Ave., New York 16. \$10).

One hundred thirty-five color illustrations exemplify the use of color in such advertising media as packaging, posters, magazine advertising, and other printed matter. The samples, collected from many countries, are accompanied by analytical comments. Written material covers the nature of color and advertising, reproduction processes, psychological aspects, and other pertinent topics.

The British publisher of this volume is the Studio Ltd. of London, Eng. Printing was done in England.

Materials Handling Equipment

By D. OLIPHANT HAYNES (Chilton Co. Book Division, 56th and Chestnut Sts., Philadelphia 39. \$17.50).

Efficient materials handling that should reduce costs and accidents is outlined in detail in this textbook. Transporting, elevating, conveying, transferring, self-loading, bulk-handling, and accessory equipment are thoroughly covered in the handling of bulk, packaged, and individual products in semisolid and solid form. The basic functions, construction and applications of each machine are explained and liberally illustrated with diagrams.

**WHAT'S
NEW?**

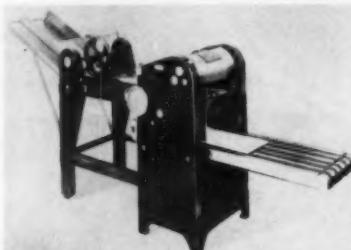
IN EQUIPMENT AND SUPPLIES

Harley Flexmaster Press

A sheet-fed press suited for long or short runs has been introduced by the Harley Co. The Flexmaster press is designed for printing and imprinting envelopes, cartons, throwaways and bags. The press consists of a flexographic inking unit and prints from rubber plates.

The Flexmaster is available in two models. The hand-fed design is for producing samples, testing inks and checking colors and designs. The automatic press features speeds up to 8,000 per hour. The automatic is equipped with a friction-type feeder and the manufacturer claims the machine requires only simple adjustments for rapid changeovers.

For information: Harley Co., 8701 3rd Ave., Brooklyn 9, N.Y.



Harley Flexmaster press for long or short runs

Anchor Changes Package Design

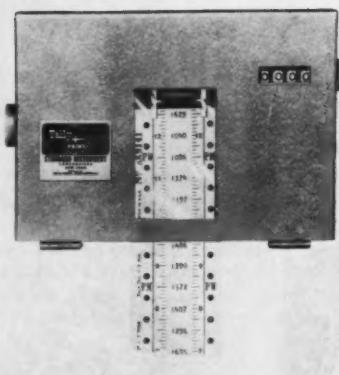
Anchor Chemical Corp. has announced that its complete line of washes, solvents, and detergents, as well as other graphic arts products, are undergoing complete repackaging. A new three-color lithographed can has been designed in red, blue, and cream and is being supplied to dealers.

For information: Anchor Chemical Co., Inc., 829 Bergen St., Brooklyn 38, N.Y.

Predetermined Counter

Tally-Print, the most recent addition to Standard Instrument Corp.'s line of control instruments, gives print-out at predetermined intervals of elapsed time or the number of units produced.

The Tally-Print is electrically connected to the machine or process to be monitored. A chronologically-marked chart roll is sprocket-driven through the instrument. At predetermined intervals, the total elapsed time or the total number of units monitored in that interval is printed on the tape. In addition, a visual cumulative total is provided for longer periods.



Machine operation is monitored by Tally-Print

The counter is adaptable for monitoring production machinery or for printing equipment. Tally-Print is available in four- or five-digit printers. The standard print-out intervals are 5, 15, 30 or 60 minutes. The device will register up to 300 impulses a minute and is manufactured in four different models.

For information: Standard Instrument Corp., 687 Broadway, New York 12.

Quik-Dry Water Soluble Film

Quik-Dry water soluble film has recently been introduced by the Ulano Products Co. The producer claims that sharp printing screens are produced which are not affected by solvents used in the latest screening inks. It is also reported by the manufacturer that lacquers, vinyls, acrylic

and quick-dry inks can be printed on long runs without breakdowns.

Another development in connection with the film is the 77X adhering liquid. The material is supplied in powder form and the user mixes the compound. The 77X is used to stick the film to the silk.

For information: Ulano Products Co., 610 Dean St., Brooklyn 18, N.Y.

Envelopes From Paper Roll

A new style envelope called V-Flap has been announced by the United States Envelope Co.

The V-Flap envelopes are diagonal-seam style with executive-type pointed flap. They are made directly from a roll of paper in one continuous operation at speeds of 900 envelopes per minute.

V-Flap envelopes are available in popular standard sizes in commercial, official, and postage-saver styles.

For information: United States Envelope Co., 21 Cypress St., Springfield 2, Mass.

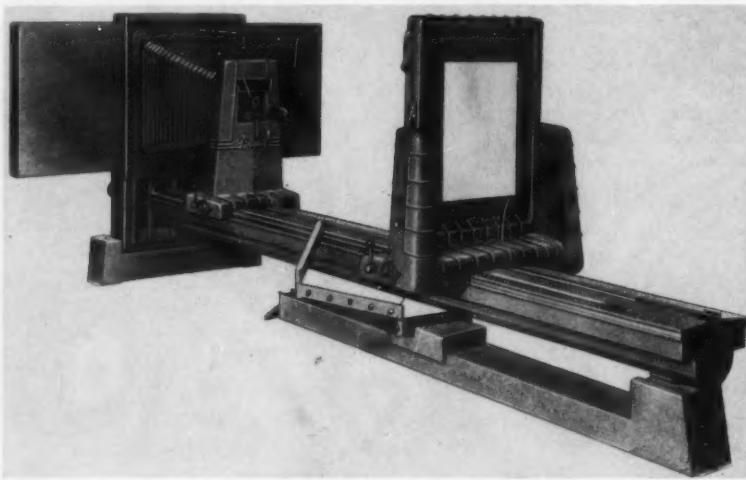
Admiral Cameras Introduced

The W. A. Brown Manufacturing Co. has announced the development of the Admiral series of cameras for photoengravers, offset and gravure platemakers.

Standard sizes are 31x31 and 40x40 inches with a bi-rail track and glass covered copyboard and all metal construction among the features of the cameras.

For information: W. A. Brown Manufacturing Co., 608 S. Dearborn St., Chicago 5.

Admiral cameras available in 31x31- and 40x40-inch sizes, for use by photoengravers and platemakers



Elbolift Truck Operates Without Mast Assembly

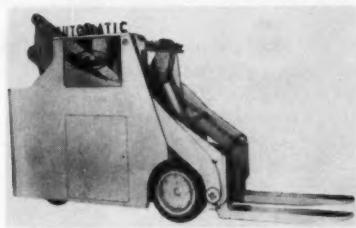
The Automatic Transportation Co., Chicago, has designed and manufactured a fork lift truck that will raise a load ten feet without a mast. The new electrically-driven vehicle, called the Elbolift, has a lifting capacity ranging from 12,000 to 20,000 pounds.

By eliminating the mast assembly, the manufacturer claims to have saved thousands of pounds of over-all weight and to have gained greater visibility because there are no rams or uprights to interfere with the driver's vision. Compensating linkages permit loads to be taken from the ground and lifted vertically to a height of 120 inches. The Elbolift offers a ten-degree back and five-degree forward tilt.

With an over-all height of 80 inches and a width of 48 inches, the truck has twin 16-inch tires. A control automatically applies the brake and returns the controller to neutral when the driver dismounts from the truck.

For information: Automatic Transportation Co., 149 W. 87th St., Chicago.

Elbolift can raise loads ten feet without a mast



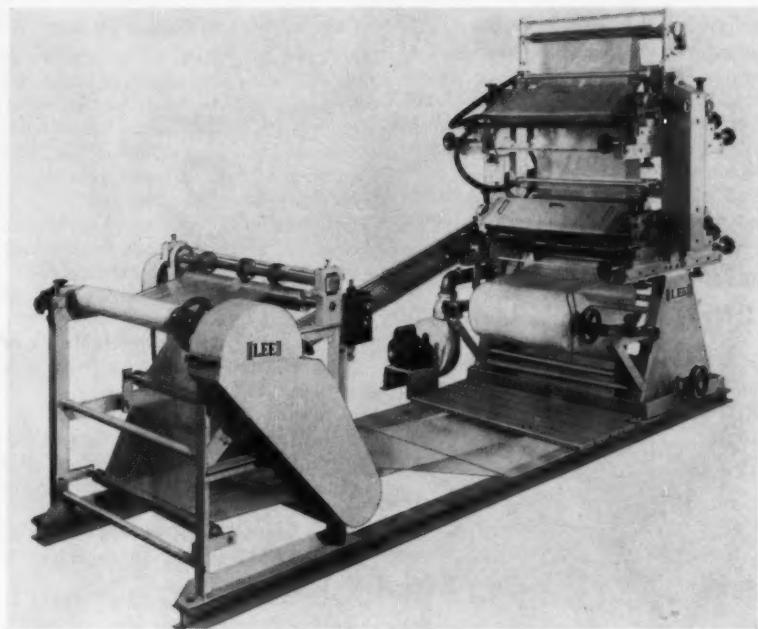
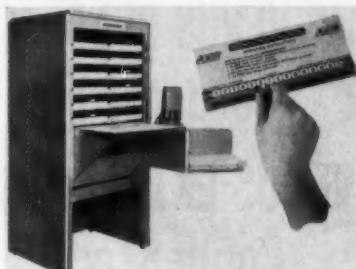
Collamatic Electric Collator

The introduction of an electric collator featuring automatic production control on all models has been announced by the Collamatic Corp.

With the automatic production control feature, the manufacturer claims, each collated set is delivered automatically. The machine operator sets the indicator to the number of sheets to be collated and the automatic control will deliver at the preselected rate of 5 to 50 sets per minute, according to the announcement.

For information: Collamatic Corp., Wayne, N.J.

Collamatic features automatic production control



Lee web-fed presses are now available in units of one to six colors with hot air drying systems

Lee Redesigned Presses

The Lee Machinery Corp. has announced the redesigning and improving of its line of high-speed flexographic web-fed printing presses for polyethylene, cellophane, foils, vinyl, papers and other flexible materials. The Lee standard 27-inch width press is now available in widths of 15, 22, and 30 inches and may be ordered as one- to six-color presses.

Standard equipment on all Lee machines are infrared hot air drying systems with thermostatically controlled hot air ranging from 0° to 450° F.

Other features include two ink fountain rollers for each color; splash proof, stainless steel, self-locking covered ink fountain; forward and side adjustments on the unwind stand and brake tension control, and split-type plate cylinder bearings.

The standard Lee Poly Printer weighs 2,300 pounds and has a width of 53 inches, a length of 70 inches and is 80 inches high.

For information: Lee Machinery Corp., 28 W. 23rd St., New York 10.

No-Offset Dry Sprays

A built-in ac-dc motorized high capacity air source for use in no-offset dry sprays has been introduced by Michael Lith, Inc. According to the manufacturer, the unit will eliminate the need for compressors, water filters, valves and tanks.

The design of the dry spray incorporates the motorized air unit and powder jar. An electric eye that confines the spray to the length of the sheet passing through the machine is another addition. Each model is provided with complete electrical controls.

The line of no-offset dry sprays comes in models for small duplicating offset ma-

chines and for offset and letterpress presses up to 60 inches.

For information: Michael Lith, Inc., 145 W. 45th St., New York 36.

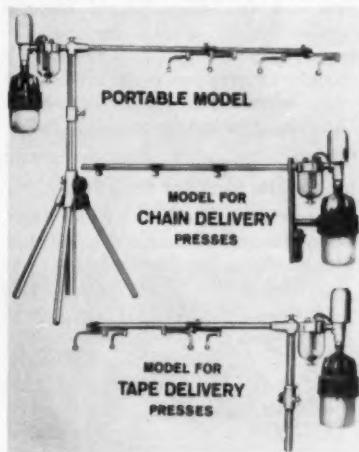
Kylon Plastic Film Tape

The production and development of Kylon, a plastic film, pressure-sensitive tape has been announced by Mystik Adhesive Products, Inc. Applications for Kylon range from sealing, bundling, banding, splicing and fastening, to its use for printed labels.

Kylon is similar in appearance and application to cellophane tapes and is available in both transparent and opaque finishes in a range of 12 colors.

The manufacturer claims that Kylon will adhere to damp surfaces indefinitely and retains the same tensile strength after prolonged soaking as it possesses when dry. The tape measures .0023-inch in

No-offset dry spray has high capacity air source



thickness and has a reported tensile strength of 22 pounds to each inch of width. Mystik claims that water absorption will not exceed a maximum of 0.05 per cent. The tape is manufactured in $\frac{1}{4}$ -inch widths on three-inch cores containing 72 yards of tape.

For information: Mystik Adhesive Products, Inc., 2635 N. Kildare, Chicago.

Beckman Instruments, Inc. Offers Pocket pH Meter

A pocket pH meter designed for measuring the presence of acidity and alkalinity has been made by Beckman Instru-



Beckman pocket meter measures presence of pH

ments, Scientific Instruments Div. The instrument gives pH readings in the laboratory, plant or field.

The meter may be used in a variety of ways in the printing industry: specifically in checking the pH of fountain solutions, paper and plate coating, etches, gums and Cronak solution.

The pocket meter is six inches long by three inches wide and weighs two pounds. The producer claims measurement readings in the range of 2 to 12 pH are possible with readability of .1 pH. Power is supplied by six standard batteries. The meter comes in a two-tone gray case; a shoulder carrying case is also available.

For information: Scientific Instruments Div., Beckman Instruments, Inc., Fullerton, Calif.

Blue-White Shade of Bond Paper

A new color standard for Ardor Regis-ter Bond has been introduced by Nekoosa-Edwards Paper Co. The new blue-white shade was adopted at the beginning of the July 1-17 machine mill run. Samples and a revised information sheet containing current manufacturing and shipping schedules are available from local paper distributors.

For information: Nekoosa-Edwards Paper Co., Port Edwards, Wis.

Composition and Rubber Cleaner

A composition and rubber rejuvenator called Velvee has recently been introduced by Anchor Chemical Co., Inc. According to the manufacturer, Velvee has been designed to end the problem of dirt, ink, gum and lint trapped in the pores of rollers and blankets by gum-glaze.

The producer claims that Velvee overcomes these impediments by breaking through the gum-glaze barrier and releasing all ink, gums, offset sprays, casein, lint and water soluble materials trapped in the pores of rollers and blankets. It allows them to be washed away with the printer's regular wash-up material.

Velvee is also reported to treat, revive and enhance rollers and blankets and renew rubber's receptivity to ink. Velvee contains no lye, caustics or acids and is nontoxic.

For information: Anchor Chemical Co., Inc., 827-837 Bargen St., Brooklyn 38, N.Y.

Rubber Printing Plate Mat

A thermosetting mat that is said to eliminate the problems caused by progressive shrinkage has been developed jointly by the Wood Flong Corp. and Riegel Paper Corp., for use in the production of rubber printing plates.

The product is called Wood Thermomat and, according to the Wood Flong Corp., required three years to develop and is manufactured for sole distribution by Wood Flong.

The manufacturer claims the Wood Thermomat will mold deep impressions from dies as well as impressions from metal originals and standard type forms. Wood Flong also reports that the product will not blister, pick or develop pinholes which make a mat unusable.

For information: Wood Flong Corp., Hoosick Falls, N.Y.

Polystyrene Base Films

Two polystyrene base films, Dinolith Commercial and Dinographic Commercial, have been made available by Di-Noc Chemical Arts, Inc. The manufacturer claims that the films are designed for making close register continuous-tone negatives and positives of prints and other varieties of art work where color sensitivity is not needed.

Dinographic is produced on a .010-inch polystyrene base giving it dimensional stability and intermediate continuous tone positives, according to the producer. Dinolith is made on a lighter .005-inch polystyrene base and is suitable for masking work, strip-ups and general highlight, tone and color correction masks.

DK-50 or D-11 developers can be used with both products, depending on the degree of contrast desired.

For information: Di-Noc Chemical Arts, Inc., 1700 London Rd., Cleveland 12, Ohio.



Perma-Blade is a clean-up device for Multiliths

Clean-Up Blade for Multiliths

A new type of clean-up blade for 1250 Multiliths has been introduced by Litho Research, Inc. The new device, called Perma-Blade, is precision machined from a high-density synthetic material which is impervious to the chemicals and solvents found in wash-up and ink compounds.

For information: Litho Research, Inc., 2417 Second Ave., Seattle 1, Wash.

Dual-Drive Focusing System

The speed advantages of a cable-driven camera and the microprecise accuracy of the screw drive camera are now combined in a Dual-Drive system, according to the Robertson Photo-mechanix Co.

Dual-Drive is self-explanatory. The camera is equipped with two drive systems: manual cable as well as electric screw drive. The manufacturer claims the camera can be converted to either system in a matter of seconds by means of a simple lever.

The Dual-Drive system is available as accessory equipment on all new Comet and Tri-Color cameras but must be ordered at the time of purchase.

For information: Robertson Photo-mechanix, Inc., 7440 Lawrence Ave., Chicago 31.

Venus Condensed Family

Bauer Alphabets, Inc. has introduced its condensed series of the Venus family. The types available are Venus Light Condensed, Bold Condensed and Venus Extra-bold Condensed. A wide range of weights is available and detailed specimens may be obtained from Bauer.

For information: Bauer Alphabets, Inc., 235-247 E. 45th St., New York 17.

Venus Condensed offered by Bauer Alphabets

**VENUS LIGHT
Condensed**

**VENUS BOLD
Condensed**

**VENUS EXTRABOLD
Condensed**

Gelb Co. Contact Masking Color Separation Unit

For the reproduction of contact masks, negatives and positives, the Gelb Co. has introduced a self-contained darkroom contact masking, color separation unit.

The printer is equipped with vacuum system, Eastman Kodak matrix pin bar, pinpoint light source, voltage regulator, three-stage light intensity control, interval timer, and seven-position filter wheel with removable filters. A Gelb three-point glass and film registration chase is available in sizes up to 20x24.

For information: Jos. Gelb Co., 52-58 Arlington St., Newark 2, N. J.

Artists' Retouch Table

The development of the Micro-Perfect artists' retouch table was recently announced by Bar-Plate Manufacturing Co. The table is made of 16-gauge steel and is finished in office gray.

The Micro-Perfect is available in 20x24-, 26x30- and 30x40-inch sizes, with larger sizes available on a special order basis. The retouch table is equipped with



Artists' retouch table has built-in three-way light

a built-in three-way fluorescent light, an adjustable bridge, four adjustable straightedges and a storage cabinet and paper rest.

For information: Bar-Plate Manufacturing Co., Boston Post Rd., Orange, Conn.

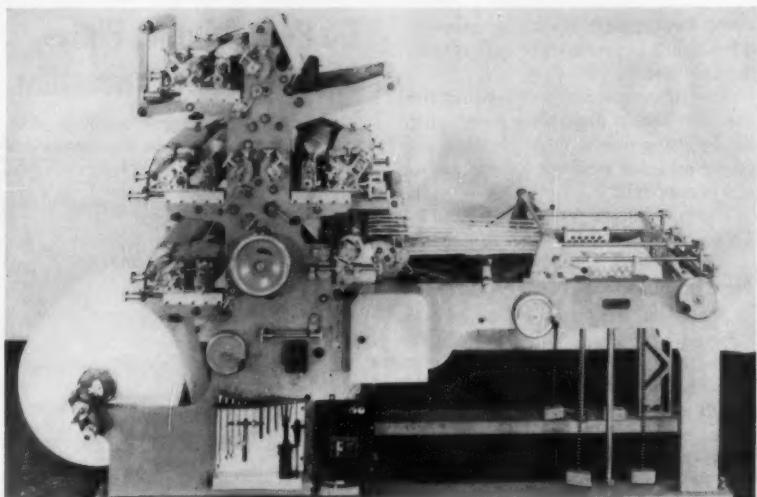
Heavy-Duty Printing Ink Mixer

Special hues, shades, or tints of ink may now be mixed faster and more accurately by a new three-speed Readco ink mixer, according to a company announcement. From 1 to 30 pounds of ink can be mixed in the 20-quart tinned steel mixing bowl.

The mixing agitator is especially designed for printers' inks. It is attached by a safety snap spring, which is said to prevent jamming or breaking of the paddle. A smaller 12-quart bowl is also available.

A $\frac{1}{3}$ hp motor, fully enclosed within the frame column, drives the mixer. Speeds of 109, 191, and 352 rpm are selected by a level control. The mixer requires floor space of 17x27 $\frac{1}{2}$ inches, has a height of 29 $\frac{3}{4}$ inches.

For information: Read Standard Division, Capitol Products Corp., So. Richland Ave., York, Pa.



ATF Flexo-Jobber rubber plate web-fed press for producing four-color sheets up to 12x17 inches

Four-Color Flexo-Jobber Rubber Plate Press

A four-color web-fed rubber plate press, called the ATF Flexo-Jobber, is now being distributed by the American Type Founders Co. The press is available in web widths of 12 inches with automatic cutoff at 17 inches. Additional cylinders and change gears for any sheet length cutoff from 11 to 20 inches are optional.

The Flexo-Jobber is designed for production of place mats, wrappers, letterheads, pamphlets, advertising circulars and similar material.

According to the distributor, the press is suitable where a second, third or fourth color is to be added. All printing units use aniline ink. Plate cylinders are undercut for rubber plates .125 inches thick,

Converter Press for Gravure

A new heavy-duty Gravure Converter Press has been introduced by the Champlain Co., Inc. This converter offers printing widths of 44 inches, Model 44, or 54 inches, Model 54, both of which accept cylinders from 20 to 40 inches in circumference. Operational adjustments and job changeover are facilitated by complete walk-in accessibility between color units. Maximum impression per pound per linear inch is 300 on both models.

For information: Champlain Co., Inc., 88 Llewellyn Ave., Bloomfield, N.J.

Adaptable Dry Spray Unit

A dry spray no-offset unit which is adaptable to any size and type of press has been designed by the Ortman-McCain Co. Known as the "printer design," the unit is completely automatic and is air-operated. It has one fingertip setting for positive control, permits cleaner impressions, and reduces reject sheet waste, according to the company.

For information: Ortman-McCain Co., 1330 W. Washington Blvd., Chicago.

including sticky-back and are scored to facilitate mounting of plates.

For information: American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J.

New Mill Service for Flock Paper

A new mill service for suede, velour, and carpet-type flocked papers has been announced by Cellusuede Products, Inc. Improved manufacturing techniques now make possible the production of rolls of flocked paper in stocks ranging from bending chip to lightweight box cover in a wide variety of colors and textures.

Special jobs, unique effects, custom colors, and variety obtained by using different lengths and diameters of fibers or by varying the density of coverage are offered. Roll widths range from 20 to 52 inches. Slitting in six-inch widths and sheeting services are also offered.

A sample kit is available showing actual swatches of Cellusuede's 19 basic colors in both velour and suede and includes suggestions for cutting, folding, and printing flock paper.

For information: Cellusuede Products, Inc., 500 N. Madison St., Rockford, Ill.

Roller Eliminates Molleton

A patented roller that does not require a molleton and with no seams to mark the plates, has recently been introduced by the Van Son Holland Ink Corp. The new

Dis-Base water roller features disposable cover



water form roller which the manufacturer claims is permanently soft is called the Dis-Base.

The roller features ball bearing construction and a disposable cover which can be changed in seconds. Dis-Base rollers are presently available for duplicating size presses only.

For information: Van Son Holland Ink Corp., Mineola, N.Y.

New Imitation Gold Leaf

A new imitation gold leaf has been announced by General Roll Leaf Mfg. Co. Called Lustrogen, the new product is not a bronze powder. It provides a brilliance that is difficult to tell from genuine gold, according to the company. It is also said to be the closest yet to genuine gold on such points as durability, resistance to tarnish, definition and working ease.

For information: General Roll Leaf Mfg. Co., 85-03 57th Ave., Elmhurst, L.I., N.Y.

Two-Sided Pressure-Sensitive Tape

A strong, double-adhesive tape said to bond instantly to practically any porous or nonporous material has been introduced by Kleen-Stik Products, Inc. New Dubl-Stik is made of thin, tough tissue film coated on both sides with extra-strong Kleen-Stik adhesive. It is available in stock widths of $\frac{1}{2}$, $\frac{3}{4}$, 1, $1\frac{1}{2}$, and 2 inches. These dimensions are backing film widths; the adhesive itself is $\frac{1}{4}$ -inch narrower in each case, providing a $\frac{1}{8}$ -inch ungummed margin on each side.

For information: Kleen-Stik Products, Inc., 7300 W. Wilson Ave., Chicago 31.

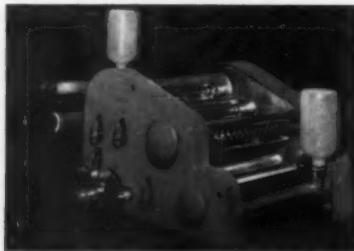
Two-Color Press Attachment

An attachment for printing an additional color while the 1250 Multilith prints the basic color, has been announced by Townsend Industries, Inc. The T-51 device utilizes the principle of printing two colors from single blanket.

The attachment is mounted on any standard 1250 Multilith by means of clamp-on brackets. No holes are drilled nor is the 1250 altered in any way.

Other features include a removable etch fountain, transparent oscillators and an undercut cylinder to prevent tracking to the blanket.

For information: Townsend Industries, Inc., 427 E. Walnut, Des Moines, Iowa.



Two-color printing attachment for Multilith press

Du Pont Printing Plates Shown at PIA Convention

Du Pont's photo-sensitive plastic printing plates for letterpress use, announced in May of this year, were displayed in



Du Pont plastic plates unveiled at PIA convention

Chicago last month for the first time at the Printing Industry of America annual convention. A brief progress report available from Du Pont tells how the printing plate can be exposed and processed in less than 15 minutes.

The plates, less than $\frac{1}{8}$ inch thick, may be used on existing rotary presses when the plates are mounted on saddles or on specially designed plate cylinders which have been undercut to a depth of .060-inch. For flat-bed printing the plastic plates may be mounted on either metal or wood, according to the manufacturer.

Du Pont reports that experimental photopolymer plates will undergo limited field testing soon and they are expected to be available commercially by late 1959.

For information: E. I. du Pont de Nemours & Co., Wilmington 98, Del.

Offset Dampener Covering

Jomac, Inc. has developed an offset dampener covering which the company claims is characterized by maximum freedom from lint, high water retention and uniform transfer of fountain solutions.

Called Uni-Damp, the covering is a knit, seamless, cotton sleeve which has been processed to provide many uniform fibers to absorb, hold and transfer fountain solution evenly to the plate.

Uni-Damp can be used alone or with other dampener covers, including paper. The covering is packed approximately 25 yards to the roll in center opening cartons. It is furnished in sizes to fit dampener rollers from $1\frac{1}{8}$ inches to $4\frac{1}{2}$ inches in diameter. Larger sizes are available on request.

For information: Jomac Inc., 6128 N. Woodstock St., Philadelphia 38.

Changes in Caprock Contact Screens

Caprock Developments has announced changes in their Caprock contact screen line. A larger screened area, 23x29 is available in the 60-, 100-, 133-, 150-, and 175-line rulings. The maximum size of the three- and four-color angle-ruled screen sets has been increased to 23x29 for the 60-, 100-, 133-, and 150-line rulings.

For information: Caprock Developments, 165 Broadway, New York 6.

Yale Lift Truck Attachment

The development of a paper roll clamp attachment for lift trucks, designed to give greater equalization of clamping pressure on the roll, has been announced by the Yale Materials Handling Division of the Yale & Towne Manufacturing Co.

Dual pads on each arm of the attachment distribute the clamping pressure evenly along the sides of the load and is said to afford a positive, safe grip on the roll.

The clamp can handle rolls ranging from 10 to 60 inches in diameter. Rolls from 28 to 60 inches in diameter can be handled with clamp arms in the normal position. Smaller rolls can also be handled.

The Yale attachment is built in capacities ranging from 1,250 to 6,500 pounds.

For information: Yale Materials Handling Division, Yale & Towne Manufacturing Co., 11,000 Roosevelt Blvd., Philadelphia 15.



Yale attachment gives equalization of pressure

Fiberglas Panels Used in Sinks

Corrugated Fiberglas panels are being used by a west coast engraver to line his stripping, printing and etching sinks. Plate rests normally used are made of wood and in time deteriorate. Chemiglaze-surfaced Alsynite, a corrugated Fiberglas panel, is chemical-resistant and can be cut and sawed to fit any sink. The corrugations provide desirable draining facilities, according to the announcement.

For information: Alsynite Co. of America, 4654 DeSoto St., San Diego 9, Calif.



Christmas 1957

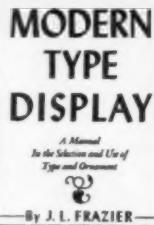
AND the angel, Gabriel, said to Mary, "Fear not, for thou hast found favor with God...

Thou shalt bring forth a son and shalt name him Jesus. He shall be great and be called the Son of the Highest." This Christmas as we worship and rejoice in celebrating the Nativity of the Prince of Peace, let us ever be mindful of the spiritual meaning of this great day and to live by and defend the teachings of Christ. Let us again reaffirm our faith in God and give thanks to Him for our countless blessings. As a nation of free people, let us pray for the less fortunate, who are fettered by fear and ignorance – for the sick and those in sorrow, that they may find new hope and happiness. Let us continue to pray for the unity of all nations, that all people may dwell in enduring peace and harmony. "And of His Kingdom there shall be no end."

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XVII.



BLEED-OFF, A MODERN DEVICE

Concluding Installment

Certain practices in typography have survived the onslaught of the cubist influence that was voiced by a loud-spoken minority during the 1930's. Possibly these devices were stimulated by the same urge for change that gave voice to the wilder schools. These surviving elements of typography, such as the use of the vertical accent, were discussed in a previous article.

As stated, the vertical accent was no discovery of the period, having of necessity been applied in the handling of display work on occasions long before. However, the innate power of the device was apparently not recognized, and the opportunity it afforded for striking effect was not employed as often as might be. It is thus proper to designate the idea as modern—now that it is purposely employed.

In the period referred to, from which some sound ideas came, type display was considered modern if it was in cubist-inspired types. A prerequisite for modernism was lines set aslant or reading up or down. Also if blocks of type were in the form of various geometric patterns, as the

diamond, or if a multiplicity of rules, impressionistic-like, dominated the scene, it was dubbed modern.

A sample of the latter extreme and silly practice, more expertly accomplished in the 1880's, was reproduced in the preceding article. Such extravagances have gone by the board, and justifiably so. After all, as Berton Braley's down-to-earth poem published years ago in the *Linotype News* was titled, "Type Was Made to Read." Essentially the term "modern" must be used to designate what is new, and also good. So, in the "Typographic Scoreboard" of this publication, magazine ads which take the vertical rather than the horizontal form are classified as modern and might be set in Garamond.

Another modern development—in a field where changes, as a general rule, are infrequent—is the bleed-off.

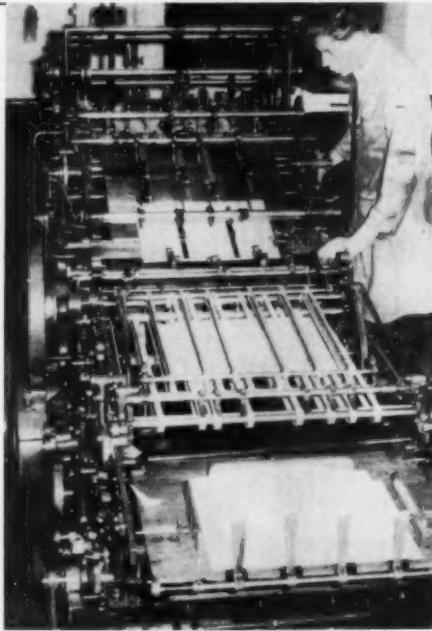
In its simplest form, the bleed-off involves extending a halftone illustration across a margin—or even two or three of these—to the very edge of a page. This is one late practice we do not claim having

ever employed or ever having seen in earlier years. It is deservedly called modern, and ads employing the device are so classified in "Typographic Scoreboard."

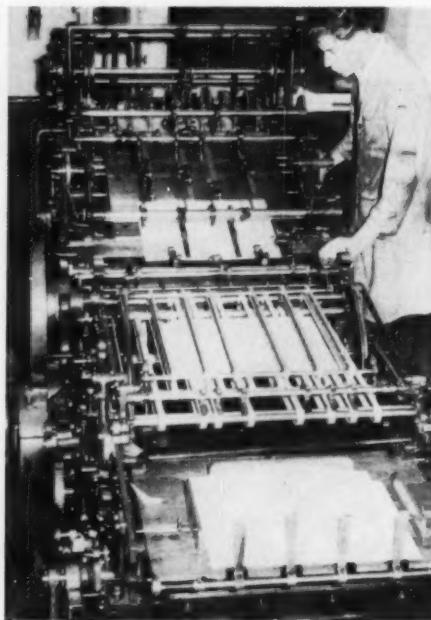
It would all but seem that margins have been considered sacred and should not be encroached upon. No one before seems to have considered the advantages of larger illustrations made possible by embracing the idea of bleed-off and of getting the benefit of paper areas which formerly were wasted. The opportunity for more dynamic and interesting distribution of white space, possibly a more serious oversight, was disregarded.

The bleed-off is one device unlikely ever to be discarded and is coming back to a common view of what may be designated as modern. The bleed-off is truly modern in a field where good standard practices remain a long time and bad ones go comparatively soon following the attempts of opportunists to establish them.

Figure 146 is the cover of a booklet recently received from England. It is modern. The page is primarily shown to



North-Western Polytechnic
Printing Department Prospectus
Session 1957-8



North-Western Polytechnic
Printing Department Prospectus
Session 1957-8

Figure 146

Figure 147

demonstrate the simplest application of the bleed-off—it does so design-wise only. The page does not demonstrate how to take advantage of marginal spaces as would a page of text from a promotion book bearing possibly several halftones. That must wait.

Words are weak in attempting to establish the modernity of this page in comparison with the old, conventional and habitual centered handling. Figure 147 presents the identical elements, but the arrangement is patently old and common. Here, we've worked backwards from our usual practice, taking a good design and making it bad, at least inferior.

The margins are religiously saved in the second setup and are made as even as possible considering the elements, which is the general practice. In consequence the composite of elements is static to a fault. It is flat and dull-looking. The illustration is extremely conventional and traditional. If one can not see that the design as it was printed (Figure 146) is far more striking and interesting, he is in the wrong field. What makes the cover on the left isn't only the fact that the illustration is at the right and bleeding off in two places. It is also in the massing of the white areas—four margins in the conventional setup—in just two places. Incidental to the fact that the effect of massing adds interest, is that it creates the effect of more white space than there seems to be when distributed over four sides. In itself, that is worthy of great consideration in the work of type display.

Finally, among the factors begetting the modern effect, there's the accent of the vertical incident to the margin along the left, extending all the way down the page.

If any reader is clinging to the idea that black and over-characterful types such as Wide Latin, Futura Ultra Bold, Broadway, and others are required in an ad to be called modern, he is the one who is out of date and out of step. We see quite modern ads in which the types are old style such as Garamond. What makes them modern are such devices as accenting the vertical, the massing of white space, and the bleed-off. The first and third are naturally accompanied by the second.

One benefits from all three, also if he makes use of marginal spaces ordinarily wasted when he handles a page involving several halftones as in Figure 148. Obviously, we are not going to attempt working this page from good to bad and/or common because it would be impossible to accommodate the elements in a standard page. The four margins would be much too narrow to look at all well. This fact, too, should establish the merit of massing white space in fewer spots.

Finally, and once more to the subject of type itself. Good, *really new* types must properly be called modern, that is if they have distinct qualities such as Lydian has. One can not very well condemn Gara-



Two youngsters are four times as hard to photograph as one. Get them interested in each other so they will forget the photographer. Then watch for pictures and shoot fast.

A friendly approach, little fussing with equipment and other strain on the subject and an eye for an appealing pose pay dividends like this.

feel at home and relaxed, and can play naturally.

With older children, it is nice to shoot for symbolism rather than expressions alone. For instance, a little boy sitting on the school steps with his books, one hand on his chin and a pencil in his mouth—wondering what all this education will lead to. Or a youngster struggling painfully through a violin lesson. In this way you increase the viewer's interest by telling a story instead of contenting yourself with "Look how cute Johnny is". Every one loves children, but they also like story-telling pictures better than record shots.

The fundamental rules for making prize-winning pictures of children are simple. Know your equipment so well you can forget about its operation. Make sure both you and your subject have fun during the picture session. Keep your subject as unconscious of the camera as possible. And try to make pictures that say something interesting to everybody, whether they know the youngster or not.

7



(Page from booklet of Eastman Kodak Co.)

mond or even Caslon and claim that Clarendon and modifications make typography modern. While conducting the "Typographic Scoreboard," we've witnessed patent evidence of a self-styled modernist using Copperplate Gothic with the idea it was modern. Layout showed his intent.

To promote the benefits of the service of THE INLAND PRINTER's Scoreboard, we were asked at a recent meeting if the current vogue for the extra-wide sans-serif styles would remain in use longer than did Cooper Black during its heyday. We replied that we didn't know, but another person present replied with certainty that they would. Who, we ask, knows just how long Cooper Black did last in vogue? Since, after that highly characterful and decidedly black type had its run, THE INLAND PRINTER has a very good—and we believe the only—record which shows that in magazine advertisements usually reflecting type vogues, the truly excellent sans serifs of the style of Futura, the stand-

ard, have all but faded out within the past five or ten years.

People are funny, and all too often decide for themselves what type is not only best but most widely used, and bound to last longer.

One last thought in conclusion. No attempt to disregard the fundamentals of modern display has become permanent as yet. Periods of disregard have been short-lived. We all come down to earth sooner or later. With all the changes which have taken place, the human eye and mind have not changed. It does not matter if one is versed in the principles of proportion and balance. Artist and bookkeeper alike are impressed with regard or disregard of these basic principles. We make this statement because we have tested them, on dozens of people at a time, and once hundreds at a convention. The principles will continue to affect people, just as they laugh when happy and weep when sad. Reactions and preferences are ingrained.

Frank Lightbown Elected President at ITCA's Annual Convention

Frank Lightbown of Cecil H. Wrightson, Inc., Boston, is International Typographic Composition Association's 1957-58 president. He was advanced from the first vice-presidency, in which post he is succeeded by former second vice-president Walter R. Adamson of Mono Lino Typesetting Co., Ltd., Toronto. New second vice-president is Clarence E. Harlowe of Harlowe Typography, Inc., Washington, D.C. Continuing officers are John W. Shields of John W. Shields, Inc., Bridgeport, Conn., treasurer, and W. E. Switzer, executive secretary.

Regional vice-presidents are: Northeastern, Harry Slabin, Boston; Mid-Atlantic, Alfred Olsen, Albany, N.Y.; Mid-western, A. S. Overbay, Jr., Indianapolis; the Southwestern region, William Yerbo, Oklahoma City; Pacific Coast, Robert H. Willison, Los Angeles; Metropolitan New York, John F. O'Sullivan, New York City; Canada, Ronald Jackson, Montreal.

ITCA's 38th annual convention Sept. 18-21 in Kansas City attracted a large turnout of members from all parts of the United States and Canada. Mayor Roe Bartell presented keys to the city to retiring president J. L. Baarlaer of Cincinnati Typesetting Co. and F. Leslie Smith, registrant who traveled the greatest distance, from Sydney, Australia. The Kansas City Typographic Association sponsored the meeting and hosted registrants through business sessions and social events.

Talks, reports and panels dealt with industry problems such as time record-keeping, costs, experience with typewriter composition processes and the current market for typesetting and typographic services. Three member-moderated seminars for owners and managers, working proprietors and supervisors, covered mechanical and production problems, accounting, customer and personnel relations, and sales and service problems.

There was a half-day session on the status of photocomposition. Equipment manufacturers reported recent developments and the extent to which their ma-

International Typographic Composition Association officers elected at 38th annual convention are (l. to r.) J. L. Baarlaer, Cincinnati Typesetting Co., past president; Frank Lightbown, Cecil H. Wrightson, Inc., Boston, president; Walter R. Adamson, Mono Lino Typesetting Co., Ltd., Toronto, first vice-president; Clarence E. Harlowe, Harlowe Typography, Inc., Washington, D.C., second vice-president; W. E. Switzer, executive secretary; J. W. Shields, John W. Shields, Inc., Bridgeport, Conn., treasurer



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Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

chines are used. Member users reported their experience in terms of when and when not to use phototypesetting. Developments in the field of photosensitive materials having a bearing on phototypography were also discussed.

ITCA's apprentice typographic contest awards were presented to Robert Butler, Howarth & Smith Monotype, Ltd., Toronto; Barry Evenden, Mono Lino Typesetting Co., Ltd., Toronto; James J. Mullen, Baxter & Spencer, Inc., New York City; Dirk Wrightson, Cecil H. Wrightson, Inc., Boston, and Sidney Brugger, Hoflund-Schmidt Typographic Service, Denver.

Judges were Prof. Homer E. Sterling, School of Printing Management, Carnegie Institute of Technology; William E. Lickfield, editor, *The Trade Compositor*, and Alexander S. Lawson, Printing Department, Rochester Institute of Technology.

Winners in the association's self-advertising contest were Trade Press Typographers, Milwaukee; Service Typographers, Inc., Chicago; Warwick Typographers, Inc., St. Louis, and Mono Lino Typesetting Co., Ltd., Toronto.

Honorable mention certificates were awarded to Allied Typographers, Inc.,

New York City; McLean Bros., Ltd., Montreal, and the Thos. P. Henry Co., Detroit. Judges were the president and two past presidents of the Art Directors Club of New York: Arthur B. Lee, Arthur B. Lee & Associates; James M. Secrest, Marshall—New York, and Frank E. Powers, J. Walter Thompson Co.

Evening Courses Started At Management School

The School of Printing Management, sponsored by Printing Industries of Philadelphia, has launched its 1957-58 series of evening courses. Topics covered are introduction to the graphic arts, printing production problems, PAR standards for supervisors, printing cost management workshop, letterpress estimating and production, lithographic estimating for volume and profit, dynamic selling for graphic arts salesmen, paper and papermaking, practical proofreading, typographic layout and design, management supervision, and management and administration.

Edward L. Guenther is educational director. Serving as instructors are Mr. Guenther; Robert L. Watson of Allen, Lane & Scott; Harry W. Hess of Beck Engraving Co.; Douglas G. McArthur of Peat, Marwick, Mitchell & Co.; Randolph S. Lyon, Jr. of Zabel Brothers Co., Inc.; David A. Byler and Walter G. Arader of Edward Stern & Co., Inc.; Jack Lewis and Molly Pearson of the Lewis-Pearson Organization, Inc.; John D. Williams of D. L. Ward Co.; George O. Cox of Williams and Marcus Co., and William E. Lickfield of *Graphic Arts Review* and *The Trade Compositor*.

Monsen to Open New Plant; Festivities Are Planned

Officials of Monsen Typographers, Inc., will be hosts in Los Angeles early in December at an open house marking the grand opening of their new plant located at 960 W. 12th St.

More than 500 persons are expected to attend the event and will include many Los Angeles area graphic arts dignitaries and civic officials. The open house will mark the 70th anniversary of the firm. Monsen's head office is in Chicago.

Dallas Typographical Firm Sold

Blair McPhail of El Paso and Bennett, Osborn & Hall, Dallas management firm, have acquired the John A. Scott & Co., typographers, of Dallas. John A. Scott, founder and president of the Scott company, is succeeded by Mr. McPhail, head of the Sentinel Publishing Co. in El Paso. William Wagley is vice-president; Robert A. Hall is secretary, and Clifford Osborn is treasurer.

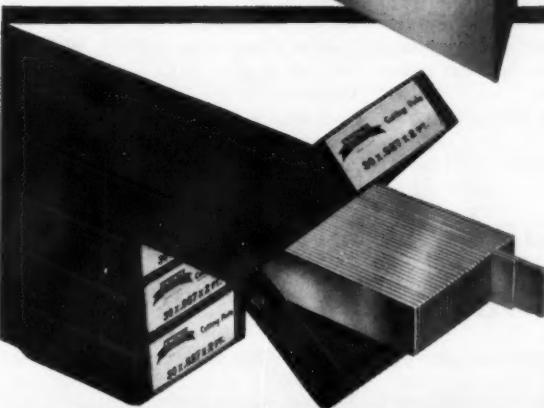
**Your Work is Cut Out for You
Quickly and Smoothly...**



**...with SIMONDS
RED STREAK Paper Knives**

Their Keener Edge Stays Sharp Longer!

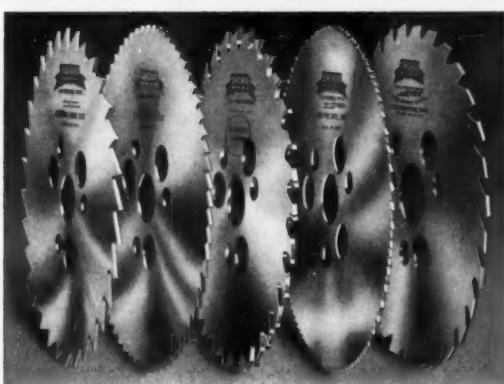
Simonds-made S-301 Steel — developed especially for cutting paper — combines maximum hardness with toughness to give you more cuts per grind. Face-side taper, concave ground for added clearance, plus Simonds famous "mirror finish", provide a keener edge that cuts free, fast and straight. There's longer life in a Simonds Knife!



**...with SIMONDS
Steel Cutting Rule**

For Perforating, Creasing, Printing

You'll get better results and save money with Simonds Improved Steel Rule. Its uniform temper, height and thickness combined with extra smooth and sharp cutting bevels stay on the job longer — save time, cut costs. Get prompt delivery of Standard Cutting, Creasing, Perforating and Column Rule from your printing supply house.



**...with SIMONDS
RED STREAK
Graphic Arts Saws**

They Hold their Edges for Fast, Smooth Cutting!

There's a Simonds Saw for every graphic arts need that will cut fast and smooth, stay sharp longer and give long, trouble-free service. Made to fit all makes of machines, with a choice of five standard styles, including Carlide Tipped, these saws are unexcelled for quality and performance. Send for new free catalog.

125 years of growth 1832-1957

SIMONDS
SAW AND STEEL CO.

FITCHBURG, MASS.

For Fast Service
from
Complete Stocks



Call your
SIMONDS
Industrial Supply
DISTRIBUTOR

Factory Branches in Boston, Chicago, Shreveport, La., San Francisco and Portland, Oregon, Canadian Factory in Montreal, Que., Simonds Divisions: Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canada

Felton Colwell Named Graphic Arts Man of Year at PIA Convention

Felton Colwell of the Colwell Press, Minneapolis, received the 1957 Man-of-the-Year in Graphic Arts award at the opening session of the convention of the Printing Industry of America in Chicago on Oct. 14. Mr. Colwell is currently president of the Research and Engineering Council of the Graphic Arts Industry. The presentation of the award and the title was made by Carl E. Dunnagan, Inland Press, Chicago.

The award has been sponsored since 1950 by Louis I. and Myron F. Lewis as a memorial to their father, A. F. Lewis. It gives national recognition each year to an individual whose recent contributions for the betterment of the entire graphic arts industry have been meritorious.

A special luncheon honoring Mr. Colwell was given by the Research and Engineering Council. Past men-of-the-year in attendance at the luncheon were Lee Augustine, Elmer G. Voigt, Raymond Blattenberger, A. E. Giegengack, and Harry A. Porter. Other men-of-the-year are Fred J. Hartman, William C. Huebner and L. W. Claybourne (deceased).

Throughout his career Mr. Colwell has been active in furthering the managerial and technological advancement of the entire graphic arts industry. Prior to his election last year as president of the Research and Engineering Council, he served as its vice-president during 1954-56. At present he is also a member of the executive committee of the Education Council of the Graphic Arts Industry, a member of the board of directors of Printing Industry of Twin Cities, president of the Minneapolis

Ray Blattenberger (left), U.S. Public Printer, receives a book especially designed and printed for him from Penn R. Watson, Sr. of the William J. Keller Co., Buffalo, at the PIA convention

Chamber of Commerce, and a director of Twin City Federal Savings and Loan Assn.

During the past few years, Mr. Colwell has held executive positions with the Lithographic Technical Foundation, Printing Industry of America, Minneapolis Board of Education, Minneapolis Planning Commission, and the Advertising Club.

MPS Elects Officers

(Concluded from page 55)

Select Committee would make recommendations to the Congress.

Another principal speaker was Lyman C. Conger of the Kohler Co., Kohler, Wis., who spoke on the subject "Coercion—A Threat to America."

In a panel discussion Stephan C. Noland, L. A. Hooser, and Charles W. Bailey made a presentation which outlined how the right-to-work legislation was introduced and adopted in Indiana. Mr. Noland explained that the right-to-work laws stemmed from a basic American concept of freedom of choice.

The Master Printers Section elected officers and a board of directors as follows: president, Carey Dowd, III, Dowd



Carl E. Dunnagan (right) presents Felton Colwell with an award and the title of 1957 Man-of-the-Year at the PIA convention held in Chicago

Press, Inc., Charlotte, N.C.; first vice-president, O. R. Sperry, R. R. Donnelley & Sons Co., Chicago; second vice-president, Max B. E. Clarkson, Clarkson Press, Buffalo, N.Y., and treasurer, Joseph W. Edwards, Edwards Brothers, Ann Arbor, Mich. They will serve for one year.

New directors are John S. Williams, William Kistler, R. G. Graham, Walter G. Steinmeyer and John Henley.

Donald E. Sommer, who has been serving as acting secretary of MPS, has been named full-time secretary.

Progress and Growth Story Told At Rotary Business Forms Meeting

A story of rapid progress and growth was reported to the 120 persons present at PIA's Rotary Business Forms Section meeting Oct. 14 by President Bayard S. Shumate, Shumate, Inc., Lebanon, Ind. The meeting was held in conjunction with the annual convention of Printing Industry of America in Chicago.

Eight active committees—sales, finance, production, personnel, equipment, materials, general, and membership—each chaired by an executive committee member—were part of the organization structure adopted to carry out the many projects already in motion as well as those planned.

Opening the one-day meeting, Peter Becker, Jr., Arrow Press, Washington, D.C., reported a 21 per cent increase in dollar sales volume over the previous year as shown in the special RBF ratio study of 45 member firms representing a combined volume of \$50-million.

Analyzing why some firms had substantially higher profits, Mr. Becker declared, "Sales volume was not the determining factor. Rather the key seems to be Management with a capital M."

With "Selling Our Product" as the theme, other speakers pointed out many ways of directing sales efforts. Mendel Segal, Stein Printing Co., Atlanta, Ga., author of *How to Sell Printing Creatively*, spoke on "The Sales Manager's Job."

One panel composed of Frank Biggar, Clarkson Press, Buffalo, N.Y.; Robert Tiffany, Holden Business Forms, Minneapolis, Minn., and Peter Becker, Jr., discussed "Sales Forecasting, Analysis and Control."

The afternoon session, chaired by RBF Vice-President C. C. Barfield, Harry Barfield Co., Atlanta, Ga., included J. N. Griffith, Standard Register Co., Dayton, Ohio, on "Where Do We Get Salesmen?"; William Grim, Jr., Baltimore Business Forms Co., on "How Do We Train Salesmen?" and a panel which included William Brown, Chas. E. Brown Printing Co., Kansas City, Mo., Homer Woehrmyer, Woehrmyer Printing Co., Denver, Colo., and Carroll Blanchard, Rein Co., Houston, Tex., on "How Do We Compensate Salesmen?"

The Rotary Business Forms Section will hold its annual meeting in Chicago, March 18-21, at the Edgewater Beach Hotel.



Hawthorne Paper announces
a revolutionary new
paper sales policy

DIRECT mill-to-printer prices!

DIRECT mill-to-printer delivery!

HAWTHORNE FINE PAPERS are now being made available to printers throughout the United States on a direct-mill basis.

This direct sales policy is designed to extend the full economy of modern paper production techniques to you—the printer. Double freight, double warehousing, and double sales expenses are eliminated.

OVERNIGHT SERVICE. Orders received from major points within 400 miles of Kalamazoo are *on your dock the next morning...freight prepaid.*

OVER 900 STOCK ITEMS TO CHOOSE FROM. In addition to the speed and economy of the Hawthorne direct-mill sales program, you enjoy a far wider selection of fine papers. Hawthorne stocks in-

clude 32 mill-brand and watermarked papers in a full range of colors and finishes. You can specify the exact paper for the job...and be sure of the finest quality.

MAKING ORDERS. Hawthorne's 46-year experience in creating specification papers is now easier for you to use. A phone call puts you in direct contact with Hawthorne paper chemists. It's the fastest and most accurate way to get cotton-content or sulphite papers for specific printing applications.

Test the economy and effectiveness of this revolutionary sales program. Write for direct-mill price lists and samples of Hawthorne fine papers today.



*"A carton or a carload...
direct to you from Kalamazoo."*

The Hawthorne lines include the following cotton content and sulphite papers:

BONDS • LEDGERS • INDEX • BRISTOLS
COVER STOCKS • DUPLICATOR • MIMEOGRAPH
EMBOSSING • HIGH WET STRENGTH
OFFSET • and TEXT PAPERS

HAWTHORNE
PAPER SALES CO.
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*Sales subsidiary of
Hawthorne Paper Co.*

Manufacturers of Quality Fine Papers since 1911



Hamilton Bond stacks up as best *... and your work is as good as your bond*

Ream after ream, job after job, Hamilton Bond gives you trouble-free printing and top-notch results. The pressroom stays happy because Hamilton Bond prints so well. It is blended of the best pulps, is uniform, lies flat and feeds easily, is genuinely watermarked, and comes moisture-proof wrapped. The sales staff keeps content because Hamilton Bond white is so sparkling, because the 10 distinctive colors are right, because this bond performs as well in the office as on the press. Hamilton Bond brings out the *best* in your work!

Hamilton Papers



HAMILTON PAPER COMPANY

Miquon, Pa.

Mills at Miquon, Pa., and Plainwell, Mich.
Offices in New York, Chicago and Los Angeles

John Phillips Elected President Of Book Manufacturers' Institute

John Phillips of Vail-Ballou Press, Inc., with addresses in Binghamton and New York City, succeeding Stanley French of the Riverside Press, Cambridge, Mass., is the new president of the Book Manufacturers' Institute. He was elected at the 25th annual meeting Sept. 22-25 at Poland Spring House, Poland Spring, Me.

Serving with him are Ben. D. Zevin, World Publishing Co., first vice-president; L. Howard Jenkins, L. H. Jenkins, Inc., Richmond, Va., second vice-president; Lewis S. Whitton, Franklin Bindery, Chicago, treasurer. Malcolm H. Frost continues as executive director and general counsel with Alma Watson as secretary.

The main theme of the parley was expressed in panel discussions of ways to achieve better understanding of problems facing book publishers and manufacturers. Mr. Frost proposed that BMI, the American Book Publishers Council, the American Textbook Publishers Institute, and also the Association of American University Presses join together in setting up a liaison committee.

Raymond C. Harwood, president of Harper & Brothers, stressed the need for finding "a better way to conduct our relations with strong emphasis on reduction of waste to the benefit of all parties."

Dan Lacy, executive secretary, American Textbook Publishers Institute, forecast a steadily growing need for book production capacity. He saw remarkable achievements in reducing costs of book production, especially mass production, but little improvement in relative costs of small editions. He emphasized that producers as well as publishers are interested in book promotion.

Mr. French, discussing problems of manufacturers, said he "had no patience with publishers who refuse to consider their suppliers' problems. In their dealings with manufacturers publishers must realize that labor is a very expensive commodity; that labor in the graphic arts industry is represented by some very tough unions; that the cost of replacing heavy equipment is fantastically high; that idle equipment time involving heavy investment is 'killing.'

Mr. French pointed out that producers are very eager to cooperate with publishers but would "like to be in their confidence and have them tell us their long-range plans so that we can plan ahead and be ready to do a good job." Manufacturers are constantly getting new materials and equipment, he said, and "spending substantially for letterpress research through the Research and Engineering Council of the Graphic Arts Industry."

Robert E. Rossell, managing director of the council, detailed the problems involved in matching color in reproduction to the color of original art.

That book manufacturers have kept their prices in line was the opinion expressed by Sidney Satenstein of American Book-Stratford Press, New York City. Prices had not become excessive despite climbing costs of materials and labor. One reason for this seeming paradox, he said, "was great improvement in administrative and operating procedures." Statistical quality control had been adopted in many plants, and some during the past five years had used most of their net profits for working capital or for installing new equipment.

New York Employing Printers Association president Don H. Taylor (second from left, front) was recently inducted as an honorary member of the New York Club of Printing House Craftsmen by Charles E. Schatz (third from left, front), Guide-Kalkhoff-Burr. Flanking them are past presidents Stephen J. Lambert (l.), Brooklyn Eagle Press, and Edward Blank (r.), Publishers Printing-Rogers Kellogg. In back row (l. to r.) are Peter J. Bernard, H. Wolff Book Manufacturing Co., second vice-president; Mortimer S. Sendor, Sendor Bindery, treasurer; Louis A. Croplis, American Type Founders, secretary; Louis Van Hanswyk, first vice-president, and past president Henry Schneider of the Charles Francis Press



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We suggest that this service can also save *you* time, money and many a headache. Why not give us a call and see?

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for over a century*

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- * LETTERPRESS
- * METAL DECORATING
- * DIE STAMPING

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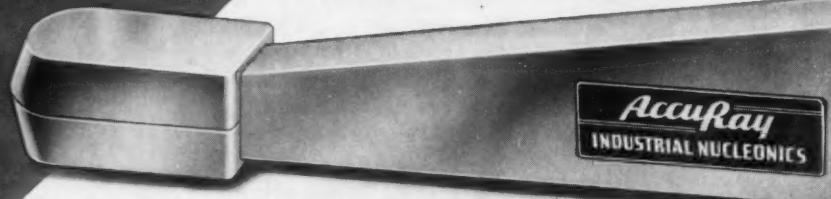
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**OF GLUE FILM
ON M-J GUARANTEED
FLAT GUMMED PAPER**

**How Nucleonics Guarantee
A Perfect Gummed Sheet**

AccuRay's electronic eye constantly scans the web of gummed stock as it comes off the gumming machine. Any minute variance of glue film is immediately noted and automatically corrected by AccuRay's lightning-fast electronic brain.

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Here is the ultimate in glue film control, delivered by AccuRay, an outstanding example of the use of nucleonics in industry.

**You Benefit 4 Ways
From Uniform Glue Film**

1. Even glue film means sheet will lie flatter, stay flat under normal humidity changes.
2. Even glue film improves sheets printing quality. If glue backing is even, intensity of ink will be even on print side.
3. Even glue film insures faster remoistening of adhesive. No low areas to miss remoistening, gum also "sets up" quicker.
4. Even glue film assures better adherence to any surface. No thin gummed areas, no high points, overall gum contact guaranteed.

*Reg. T.M. of Industrial Nucleonics



M-J Guaranteed Flat Gummed Papers are available in white English finishes, super calendereds, coateds, colored mediums, plateds, metallics and Day-Glo in a wide range of adhesives for every label application. Ask your paper merchant salesman about them today.

LUDLOW PAPERS, INC.
Fine Papers Division
Brookfield, Massachusetts

Scholarship Trust Fund Announces Grants

Announcement that at least five and probably ten new scholarships will be offered for the school year 1958-1959 through the National Scholarship Trust Fund of the Education Council of the Graphic Arts Industry, was made by Harold D. Ross, Kable Printing Co., Mt. Morris, Ill., chairman of the board of trustees of the Scholarship Trust Fund, after a meeting in Chicago on Oct. 14.

In charge of the committee responsible for the campaign for raising the funds for the scholarships is William H. Egan, Egan Co., Dallas. Other members of the committee are George S. Dively, Harris-Intertype Corp., Cleveland; Harrison Chandler, Times Mirror Press, Los Angeles; Robert T. Aitchison, McCormick-Armstrong Co., Wichita, and John M. Wolff, Western Printing and Lithographing Co., St. Louis.

The National Scholarship Trust Fund has been established by the Education Council of the Graphic Arts Industry to make it possible for young people of limited financial means desiring professional, technical and executive careers in the printing industry to prepare themselves

for such careers. During the past year, 12 scholarships were granted.

All contributions to the Scholarship Trust Fund are tax deductible and are used only for scholarships. Administrative costs are borne completely by the Education Council. Selection of award winners is handled by the Educational Testing Service of Princeton, N.J., in cooperation with printers and local printing industry groups. Chairman of the scholarship selection and awards committee is Francis N. Ehrenberg, Blanchard Press, New York City.

An industry-wide campaign on a national basis to establish scholarships by individual printers, companies, local and national printing trade associations is now in progress.

Scholarships may be designated for study at a particular college offering printing management, technical or teaching degrees, and will carry the donor's name, or any other name as may be specified by the donor.

Inquiries concerning the establishment of a scholarship or an award may be ad-

dressed to the National Scholarship Trust Fund, 5728 Connecticut Avenue, N.W., Washington 15, D.C.

Ticket and Coupon Section Of PIA Holds Fall Meeting

The Ticket and Coupon Section of Printing Industry of America held its annual fall meeting preceding the formal opening of the PIA convention. Two talks, one of which was a discussion on "Preparation, Use and Running of Rubber Plates" under the leadership of C. Porter, Porter and Dugas, Chicago, were presented. "Technical Problems Related to the Use of NCR Paper" was discussed by H. V. Lauer of the National Cash Register Co., Dayton.

At the second general session, a talk on "Ratios—A Measurement of Management Efficiency" was presented by Arthur L. Johnson, director of management services, PIA headquarters staff. Mr. Johnson's talk was followed by a discussion on "The Effect of Productivity on Hour Costs." The leader was Peter Becker, Jr., PIA's cost consultant.

The Ticket and Coupon Section elected Milton M. Manshel, International Ticket Co., Newark, N.J., president; C. I. Ramsdell, Rand Avery-Gordon Taylor, Inc., Boston, vice-president; R. W. Taylor, Rand McNally & Co., Skokie, Ill., secretary, and William A. Conway, National Ticket Co., Shamokin, Pa., treasurer.

Jefferson Printing Co. to Expand

Owners of the Jefferson Printing Co., St. Louis, Harry L. and Joseph H. Laba, have announced plans for a new building to adjoin the company's present plant at 3828 Washington Ave. About 5,400 square feet will be added to bring the total floor space to 20,400 square feet.

The new building which will front 130 feet on Washington Ave., and have a depth of 234 feet, will have all-glass curtain walls with alternate brick panels and aluminum entrances. It will be fully air-conditioned. Occupancy is scheduled for early next year.

Sorg Co. Offers Scholarship

Sorg Paper Co., Middletown, Ohio, is offering a scholarship supporting a new papermaking course at Miami University, Oxford, Ohio. The \$250-a-year scholarship is available only to Sorg employees and their children and winners of the scholarship must be enrolled in the paper course and work summers at Sorg. The pulp and paper industry of Ohio has also pledged six job-related scholarships for freshmen who are starting and will remain in the papermaking course.

Panel Discussion and Conferences

Highlight Trade Binders Meeting

The Trade Binders Section of Printing Industry of America held its fall meeting in conjunction with the annual meeting of PIA at the Morrison Hotel in Chicago.

The meeting was highlighted by a panel discussion on "Trade Binding Production Problems." The session was chaired by John C. Burkhardt, president of the section. The panel members included Max Fisher, Fisher Bookbinding Co., New York City; Al Lagno, Dependable Bindery Co., New York City; William Sage, Commercial Bindery, Detroit; Louis D. Weissgerber, Philadelphia Bindery, Inc., Philadelphia, and Robert A. Wunsch, Becktold Co., St. Louis.

Under the chairmanship of William Crayder, vice-president of the Trade Binders Section, the subject, "Trade Binding Equipment, Materials, Supplies and Plant Layout," was discussed by panel members Joseph C. Doty, Harris-Intertype Corp., Cleveland; Harry Higgins, Didde-Glaser, Inc., Emporia, Kan.; John A. Osterholtz, Hawkeye Bindery, Des Moines; Mortimer S. Sendor, Sendor Bindery, Inc., New York City; D. W. Schulkind, E. P. Lawson Co., New York City, and M. S. Burroughs, Dexter Folder Co., New York City.

At the final general session Peter Becker, Jr., chairman of the PIA ratio study committee, discussed "What Ratios Can

Help Fight TB



Buy Christmas Seals

COMPARE BEFORE YOU BUY, BECAUSE...

YOU PROFIT WHEN ALL ARE COMBINED IN ONE HARRIS 23 x 30"

**Harris small offset machines are kissing-cousins of the
World-Renowned BIG Harris Presses.**

Production...

In units of 8½ x 11", 7 x 10", or 6 x 9"
you get more salable product faster.

**HARRIS
MODEL 130-FR**

YES

PRESS A

NO

PRESS B

NO

Hi-Fi Print Quality...

Multiroll "Ink-Breakup" Type Inker
provides the most even ink coverage
over entire image area.

YES

NO

NO

Fineness of Register...

Feed Rolls give the most accurate
register from gripper to tail of sheet.

YES

NO

NO

THREE MONEY-MAKERS PRESS...THE POPULAR

**REMEMBER...
THE BONUS WITH
THE HARRIS**

- ★ Center separation feeder covers the majority of your needs. Additional equipment is there when you need it.
- ★ Print color jobs at consistent high speed. With Harris Feed Roll register, the pressman really controls the sheet.
- ★ In the final analysis, Harris offers you an incomparable service and parts organization.

For a complete illustrated explanation of the Harris Single-Color 23 x 30" offset press, contact your Harris-Seybold Sales and Service office **TODAY!**

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MONTRÉAL • NEW YORK • PHILADELPHIA • SAN FRANCISCO • ST. LOUIS • TORONTO • WASHINGTON

Advertising Typographers Meet in San Francisco

Discussions of customer and public relations, costs and cost ratios, production efficiency, and new equipment and technology were featured at the Advertising Typographers Association of America's convention Oct. 12-15 in San Francisco.

Harvey Willens, who heads George Willens & Co., Detroit, was elected president succeeding Walter T. Armstrong, Walter T. Armstrong, Inc., Philadelphia. Following Mr. Willens in the vice-presidential post is Anthony Perrusi, Advertising Agencies Service Co., New York.

Mrs. E. W. Shaefer, Tri-Arts Press, Inc., New York City, retired as treasurer and was honored for her long and meritorious service. Her successor in this office is Al Applebaum, Artintype, Inc., New York City. Walter A. Dew is executive secretary with headquarters in New York City.

Directors for the 1957-58 year are Jack Miller, Kurt H. Volk, Inc., New York City; Bernard M. Ryan, Typographic Service Co., New York City; Hubert Echele, Warwick Typographers, Inc., St. Louis; T. L. Jagers, Jagers-Chiles-Skovall, Inc., Dallas; Robert Schmidt, Frederick W. Schmidt, Inc., New York City; Arthur S. Overbay, Jr., Typographic Service Co., Indianapolis, and Walter Pretzat, Tri-Arts Press, Inc.

Honorary life members are C. E. Ruckstuhl, Typographic Service Co.; Kurt H. Volk, Kurt H. Volk, Inc.; E. G. Johnson, J. M. Bundscho, Inc., Chicago.

Graphic 57 International Fair Can Be Seen on Sound Color Film

A 16-mm sound color film taking viewers on a 45-minute tour of the Graphic 57 International Trade Fair Exhibit is available without charge to graphic arts organizations. It shows all kinds of graphic arts equipment displayed at Lausanne and is of particular interest to letterpress, lithographic and gravure printers, bookbinders and metal decorators.

National Association of Photo-Lithographers convention registrants who saw its premier screening in St. Louis acclaimed it as one of the most interesting industrial films ever produced. Requests for showing the film should be addressed to Martin A. Ross, vice-president, Consolidated International Equipment & Supply Co., Dept. G, 330 West 26th St., New York 1.

Bostitch Moves Headquarters

Bostitch, Inc. factory and headquarters have been moved from Westerly, R.I. to the company's new \$6-million building at East Greenwich, R.I. Emmet G. Gardner, president, said that the new location was taken to meet the need for greatly expanded facilities for manufacturing staples and stapling equipment.

CONVENTIONS WHAT-WHERE-WHEN

JANUARY

Printing and Publishing Week of New England, Jan. 11-18.

Great Lakes Mechanical Conference, Hotel Claypool, Indianapolis, Ind., Jan. 12-14.

International Printing Week, Jan. 12-18.

National Flexible Packaging Association, annual meeting, Hotel Biltmore, New York City, Jan. 14-16.

New England Printing Machinery Show, First Corps Cadet Armory, Boston, Jan. 14-19.

Printing Industry of America Presidents' Conference for Top Management, Biltmore Hotel, Palm Beach, Fla., Jan. 27-31.

FEBRUARY

Business Forms Institute, annual meeting, Park Lane Hotel, New York City, Feb. 13-14.

Northwest Mechanical Conference, Radisson Hotel, Minneapolis, Feb. 22-24.

Gravure Technical Association, annual convention, Commodore Hotel, New York City, Feb. 26-28.

MARCH

Southern Newspaper Publishers' Association (Western Div.), Mechanical Conference, Hotel Mayo, Tulsa, Okla., March 2-4.

Mid-Atlantic Newspaper Mechanical Conference, Penn-Sheraton Hotel, Pittsburgh, March 13-15.

Printing Industry of America Rotary Business Forms Section, Edgewater Beach Hotel, Chicago, March 18-21.

Packaging Machinery and Materials Institute, biannual packaging machinery exposition and technical sessions, Convention Hall, Atlantic City, N.J., March 25-28.

APRIL

Printing Industry of America board meeting, Greenbrier, White Sulphur Springs, W.Va., April 15-16.

International Association of Electrotypes & Stereotypers, spring technical conference and exhibition, Hotel Carter, Cleveland, April 14-15.

Point-of-Purchase Advertising Institute, annual symposium and exhibition, Sheraton-Astor Hotel, New York City, April 15-17.

Lithographers National Association, annual convention, Arizona-Biltmore Hotel, Phoenix, Ariz., April 28-May 1.

MAY

Eastern Seaboard Conference of the Graphic Arts Industries, Chalfonte-Haddon Hall Hotel, Atlantic City, N.J., May 1-3.

National Association of Litho Clubs, annual convention, Shoreham Hotel, Washington, D.C., May 1-3.

DRUPA—International Fair Print and Paper, Düsseldorf, Germany, May 3-16.

Technical Association of the Pulp and Paper Industry, coating conference, Bedford Springs Hotel, Bedford Springs, Pa., May 14-16.

Research & Engineering Council of the Graphic Arts Industry, annual meeting, Edgewater Beach Hotel, Chicago, May 21-23.

American Management Association, National Packaging Exposition, Coliseum, New York City, May 26-29.

JUNE

American Newspaper Publishers Association Mechanical Conference, Chalfonte-Haddon Hall, Atlantic City, N.J., June 23-25.

Technical Association of the Graphic Arts, annual convention, Beverly-Hilton Hotel, Los Angeles, June 23-26.

Pacific Society of Printing House Craftsmen, Vancouver Hotel, Vancouver, B.C., Canada, June 26-28.

AUGUST

International Graphic Arts Education Association, annual conference, Stout State Teachers' College, Menomonie, Wis., Aug. 3-7.

International Association of Printing House Craftsmen, annual convention, Statler Hotel, Detroit, Aug. 10-13.

Screen Process Printing Association International, Sheraton-Palace Hotel, San Francisco, Aug. 22-25.

Timesaving Aids Important In Makeready Production

(Concluded from page 67)

quality of the finished printed product. When evaluating a makeready process, management's primary concern is with maintaining the quality of work that the plant needs to satisfy the demands of its customers. Any improvement in the makeready process which results in a saving of time in production without any loss in over-all plant quality is to be welcomed.

Printers tend to place all the blame for time consumed on the intricacy of the makeready process. This is not entirely true. Time consumed in making ready is in direct proportion to the performance capabilities of the press, the physical operating condition of the plant, and to the skill of the pressman.

The makeready process is a standardized series of operations refined over the years by skilled craftsmen. The speed of performance of these operations and their application to a given pressroom situation depend finally not only on the technology used, but on the extent of training, skill, and judgment that the pressman is able to exercise.

College Students Spend Summer In Goss Training Program

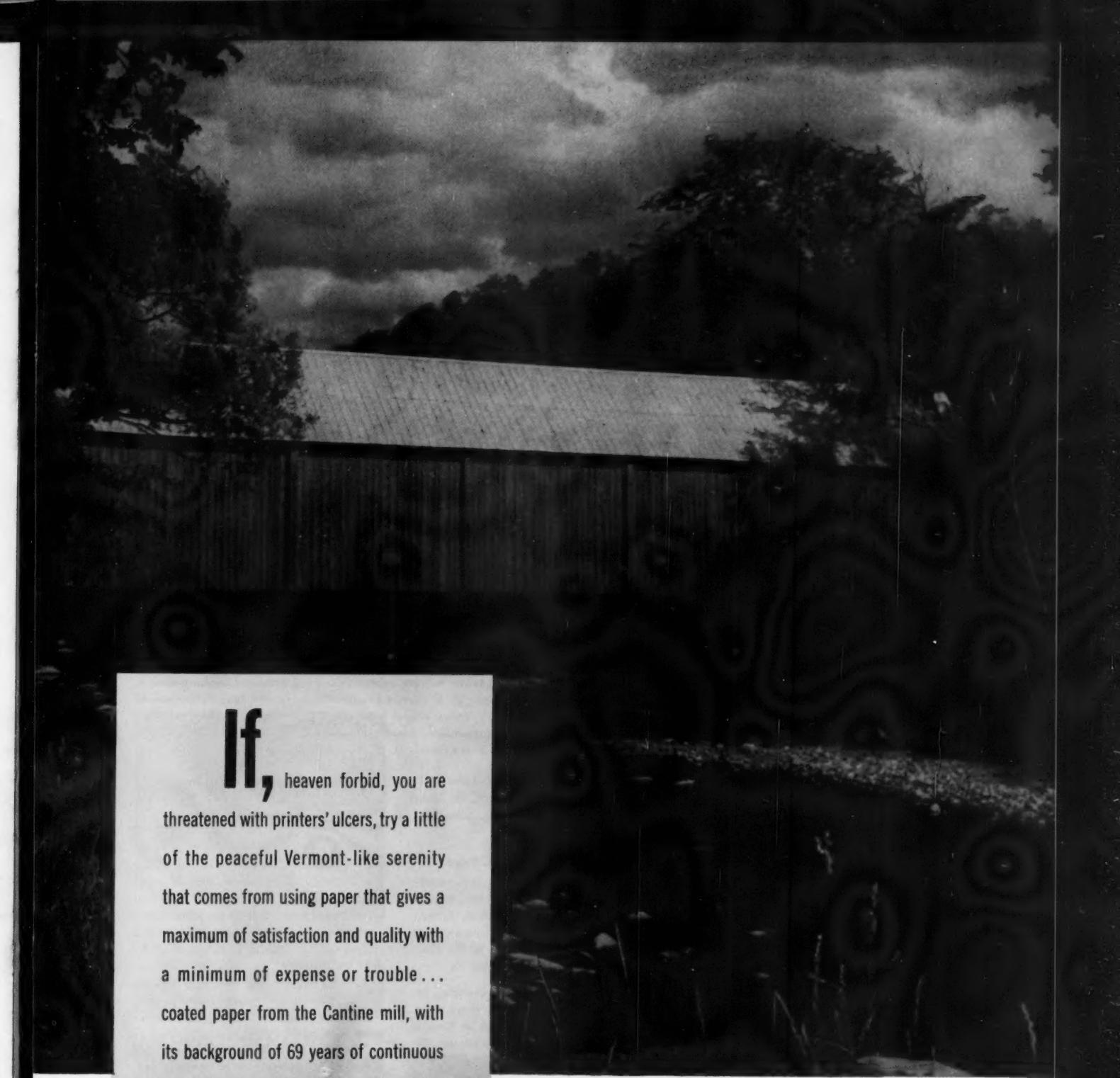
Students from 12 colleges recently returned to their classrooms after spending the summer as trainees at the Goss Printing Press Co. in Chicago. The 24 young men, all engineering students, included representatives of Cornell, Purdue, University of Illinois, Iowa State College, Notre Dame, Illinois Institute of Technology, University of Nevada, Valparaiso College, Michigan State College and Missouri Valley College.

This was the fourth year that a trainee program was offered by the Goss Co., a division of Miehle-Goss-Dexter, Inc. The students worked in the engineering department, shop, manufacturing offices and sales department. Six students were at Goss for their third summer, while eight were there for their second year.

Goss assigned trainees to jobs which complemented their academic work. Practical experience was supplemented by weekly lectures and frequent tours of many newspaper and publication printing plants.

Gordon Martin Heads STA

New president of Chicago's Society of Typographic Arts is Gordon Martin, designer and proprietor of the Type Shop. Other officers elected at the group's annual meeting were Francis W. Goessling, art director, U.S. Gypsum Co., vice-president; Herbert Pinzke, consulting designer, vice-president; Phoebe Moore, designer-artist, secretary, and John Michael, Acorn Press, treasurer.



If, heaven forbid, you are threatened with printers' ulcers, try a little of the peaceful Vermont-like serenity that comes from using paper that gives a maximum of satisfaction and quality with a minimum of expense or trouble... coated paper from the Cantine mill, with its background of 69 years of continuous success in coating paper.

Plan for Quality with

Cantine's COATED PAPERS

THE MARTIN CANTINE COMPANY

Specialists in Coated Paper since 1888

Saugerties, N. Y. and New York City
In San Francisco and Los Angeles—Wylie & Davis

LETTERPRESS: • HI-ARTS • ASHOKAN • M-C FOLDING BOOK • M-C FOLDING COVER • ZENA • VELVETONE • SOFTONE • ESOPUS TINTS • ESOPUS POSTCARD

OFFSET-LITHO: • HI-ARTS • LITHO C.1S. • ZENAGLOSS C.2S. • ZENAGLOSS COVER C.2S. • LITHOGLOSS C.1S. • CATSKILL LITHO C.1S. • CATSKILL OFFSET C.2S. • ESOPUS POSTCARD C.2S. • ESOPUS TINTS

photo by Edu. C. Wilson

PIA Self-Advertising Contest Winners Announced

The sixth annual Printing Industry of America, Inc. Printers' and Lithographers' Self-Advertising Awards were presented Tuesday morning, Oct. 15, at a convention breakfast in the Morrison Hotel in Chicago.

The awards are devoted to the recognition of printing and lithographing companies in the United States and Canada who through self-advertising are developing new and enlarged markets for the production of their plants. The competition is sponsored by the Printing Industry of America and the Miller Printing Machinery Co., Pittsburgh.

Individual specimen winners and their group divisions were: Frederick M. Pannebaker, lithographer, Denver, Colo., 19 or fewer employees; Agency Lithograph Co., Portland, Ore., 20 to 100 employees; and McCormick-Armstrong Co., Inc. of Wichita, Kansas, over 100 employees.

Campaign winners and their group divisions were: Printing Advertising Promotion, Arcadia, Calif., 19 or fewer employees, first prize; Robert Wilmans, Printer, Inc., Dallas, 19 or fewer employees, second prize; Arkansas Printing and Litho Co., Little Rock, Ark., 20 to 100 employees, first prize; Par Printing Co., Dallas, 20 to 100 employees, second prize; Herick and Held Printing Co., Pittsburgh, more than 100 employees, first prize; and W. A. Krueger Co., Milwaukee, more than 100 employees, second prize.

W. G. Young, president of the Miller Printing Machinery Co., Pittsburgh, and Miss Patricia Scot, Miss Printing Week of Chicago and CBS-TV and radio star, presented the awards.

All winners received Benjamin Franklin statuettes and the first prize winners of each of the campaign divisions received \$1,000 checks.

Judges for the awards were William Kight, Columbus, Ohio; Leonard B.

Judges of the 1957 Printing Industry of America exhibition and Awards are (from l.) William Kight, Advertising Federation of America; Henry Hoke, Jr., Direct Mail Advertising Association, Inc.; Leonard B. Schlosser, American Institute of Graphic Arts; C. B. Templeton, National Industrial Advertisers Association, and C. William Schneiderith, PIA



Flanking Patricia Scot, "Miss Printing Week," are winners of PIA's Printers and Lithographers Self-Advertising Contest: (front, l. to r.) Robert Wilmans, printer, Dallas; J. C. Hanson, Arkansas Printing & Litho Co., Little Rock; W. A. Krueger, W. A. Krueger Co., Milwaukee; Freddie Pannebaker, Denver; (back) O. Parmeter, Par Printing Co., Dallas; Warren R. Deal, Agency Lithograph Co., Portland, Ore.; Frank Sheriff, Printing Advertising Promotion, Arcadia, Calif.; Arthur H. Gratz, Herick and Held Printing Co., Pittsburgh, and A. G. McCormick, Jr., McCormick-Armstrong Co., Inc., Wichita, Kan.

Schlosser, New York City; Henry R. Hoke, Jr., Garden City, N.Y.; C. B. Templeton, Pittsburgh, and C. W. Schneiderith, Baltimore.

Vandercook & Sons Move Offices

The eastern office and service department of Vandercook & Sons, Inc., manufacturers of printing equipment, moved from their former New York City location on 44th St., to new quarters in the Nelson Tower Bldg. at 205 W. 34th St.

Printers Meet to Form Creative Printers Group

A group of printers interested in forming a new organization to be called "Creative Printers of America" met Monday evening, Oct. 14, in Chicago's Morrison Hotel in conjunction with the annual convention of Printing Industry of America.

Sparked by Francis J. Brunner, president of Brunner, Inc., Memphis, Tenn., printing company, the new organization is to be formed of creative printers, only to a city and approximately 100 miles from each other.

The plan is for members to exchange ideas as well as samples of printing produced for their own advertising purposes and for their clients. Samples are to be assembled once a month by each member and distributed to participating members. Why the idea was created and its results should be information included.

Mr. Brunner said that his group would be affiliated with Printing Industry of America and would hold its annual meetings at the same time as the PIA convention. He added that dues would be avoided but that members who do not participate in exchanging ideas would be dropped.

Printers interested in joining may reach Mr. Brunner at Brunner, Inc., 1010 Jefferson Ave., Memphis, Tenn.





Frank Howard (l.), and Karl V. Eiker (r.), who recently received honorary life memberships in the Graphic Arts Association of Washington, D.C., are shown with association president, Ralph Dewhurst.

AIGA Opens Annual Workshop At New York School of Printing

The American Institute of Graphic Arts launched its tenth annual series of workshop classes on Sept. 24 in New York City. The classes give designers, planners, production specialists and buyers, do-it-yourself knowledge of typographic design, composition and presswork. Classes are directed by James Hendrickson and are held at the New York School of Printing. The instructors are members of the school's teaching staff and practicing professionals in various branches of the graphic arts.

Named Florida Secretary

Printing Industries of Florida, Inc. has as its new executive secretary Al Cody of Cody Publications, Inc., Kissimmee, Fla. This is the first time in three years that the association has paid someone to fill this office. Mr. Cody has served on the board of directors of PIA and on the Master Printers Section board. He publishes *Florida Printing Monthly*, official organ of PIF, is publisher of the *Florida Cattlemen and Livestock Journal*, and is general manager of the Cattlemen Press.

Al Cody has been appointed the new executive secretary of Printing Industries of Florida, Inc.



IAES Selects Spring Meet Dates

The International Assn. of Electrotypers & Stereotypers has announced the selection of dates and locations for its next two annual spring technical conferences and exhibitions. The 1958 technical session will be held at Hotel Carter, Cleveland, on Apr. 14-15. The 1959 spring meetings are scheduled for the Royal York Hotel in Toronto, Canada, on Apr. 13-14.

POPAI Symposium Timed for Apr. 15

Point-of-Purchase Advertising Institute has timed its 12th Annual Symposium and Exhibit for next April 15-17 at the Sheraton-Astor Hotel, New York City. General chairman is Ray Dobrown.

Largest selection

of Fotosetter type styles

ANYWHERE!



Yes, with the recent addition of many new type faces, Warwick now offers you more than 900 Fotosetter styles and sizes . . . more than any other source in the world!

Now, more than ever before, it will be a good idea to see for yourself the advantages of Warwick Fotosetter composition. Experience firsthand the razor-sharp characters, the clean, crisp impressions and the superior spacing that is yours every time with Warwick Fotosetter proofs. Never a smudge or smear. The average order is completed the same day we receive it. Mark that next important job "Warwick".

Just off the Press!

Warwick's comprehensive new Typography Service Book featuring the new Fotosetter faces plus Flexset, Headliner, Monotype, Linotype, Ludlow and Hand Typography. Write for Warwick's Booklet SB-21 on your letterhead today!

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GATAE Names New President; Members Seek Self-Betterment

Herbert B. Livesey, secretary of the National Association of Printing Ink Makers, New York City, was elected president of



Herbert B. Livesey



William H. Gary

the Graphic Arts Trade Association Executives at the group's 34th annual convention held just prior to the annual convention of Printing Industry of America. The GATAE sessions were held Oct. 11-12 at the Morrison Hotel in Chicago.

New vice-president is Burdette Yeo, executive secretary of the Graphic Arts Association of Kansas City (Mo.). William H. Gary, secretary of the Louisville Graphic Arts Association, was elected secretary-treasurer. Some 75 members of GATAE attended the meetings.

New directors include Robert H. Blundred, executive secretary of the Screen Process Printing Association International, Chicago; Ira Frank Hurlburt, general manager of the Printing Industry of Seattle; George E. Strelb, executive vice-president of the Printing Industry Association of Western New York, Buffalo, and Clifton W. Whaling, manager of the Graphic Arts Association of Michigan, Detroit.

GATAE members decided to hold their spring meeting in Washington, D.C. The tentative date is April 11-12.

The two-day session concerned itself largely with internal betterment. John Moninger spoke on "Job Title—Association Executive"; Richard Stout, Printing Industry of Atlanta, headed a panel discussion on the future, purpose and plans of the association; Horace Hart, U.S. Department of Commerce, made a panel board presentation of economic trends in the graphic arts; Harold D. Ross, Kable Printing Co., Mt. Morris, Ill., spoke on the program of graphic arts education with emphasis on the scholarship fund, and Doris Hall, Washington (D.C.) Graphic Arts Association, headed a panel entitled, "Gold Mine of Ideas," during which members presented clinical studies of successful activities during the year.

Alfred M. May of Alfred M. May Co., Cincinnati, presented a talk entitled, "Our Public Relations Responsibilities." He is immediate past president of the Graphic

Arts Association of Cincinnati and has been in the printing industry 43 years.

In referring to the 60 local, regional and national associations of the PIA, Mr. May said, "Our public relations responsibilities are to release favorable information to one or more persons upon whom we want to make a favorable impression."

He urged each association to appoint or hire a public relations director who will be a clearing house for local releases. He declared, "Every local secretary should be acquainted with local newspapermen."

Mr. May outlined what can be done with advertising and news releases. He suggested a plan for distributing news releases through an association rather than through individuals. He requested the associations to make their programs known to printing buyers in their own areas.

Posters Give Informative Look At Graphic Arts Industry

Fourteen *Business Week* magazine advertisements sponsored by the New York & Pennsylvania Co., Inc. to give businessmen an inside look at the human phase of printing production have become vocational guidance posters offered by the Education Council of the Graphic Arts Industry for display on school bulletin boards.

Action photos of engravers, pressmen, shop superintendents, estimators, stonemen, offset strippers and other printing specialists busy on their jobs are rated as interesting to printers' customers and prospects. The posters show young people the variety of job and career opportunities available in the graphic arts industry.

Posters for schools may be obtained from the Education Council, 5728 Con-

nnecticut Ave., N.W., Washington 15, D.C. Reprints of the ads for use as direct mail pieces, office display and similar purposes are available from the New York & Pennsylvania Co., Inc., pulp and paper manufacturers, 425 Park Ave., New York 22.

Tullis Named Executive V-P Of Harris-Intertype Corp.

Richard B. Tullis, vice-president of Harris-Intertype Corp., has been elected to the newly-created position of executive vice-president, according to an announcement by George S. Dively, chairman and president of Harris-Intertype.

"The appointment of Mr. Tullis and our plans to relocate the general offices of Harris-Intertype Corp. in downtown Cleveland are related steps," Mr. Dively said. "Both tie in with our program of establishing divisions and subsidiaries on a decentralized profit-center basis, with a centralized general office providing policy guidance, over-all research and specialized staff services."

Tullis, 44, will retain his position as president of the Cottrell Co., a subsidiary of Harris-Intertype. Prior to joining the Harris organization in 1956, he was president of the Miller Printing Machinery Co., Pittsburgh.



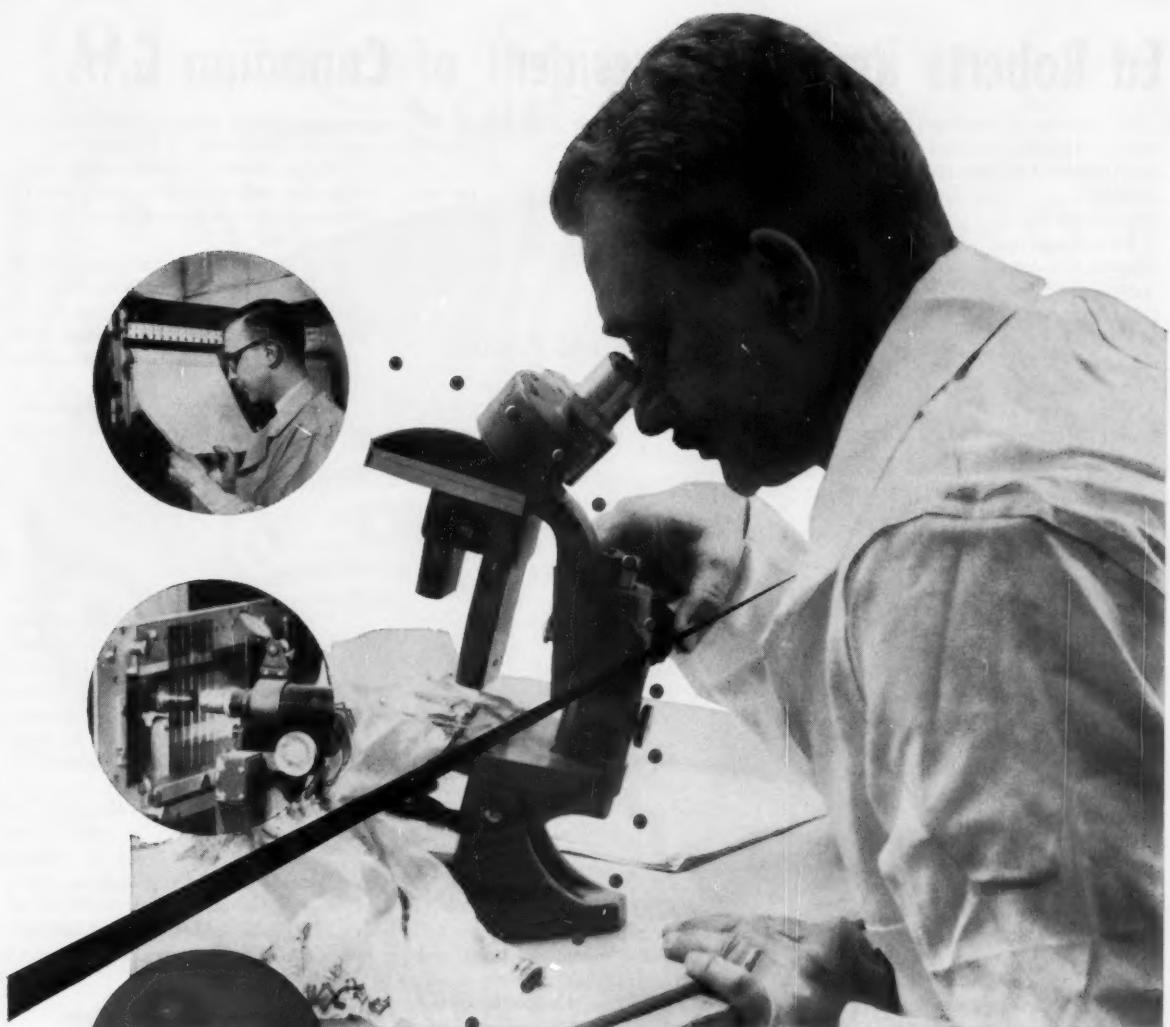
Richard B. Tullis

Brown Products Now Sold by ATF

Photomechanical equipment and cameras manufactured by the W. A. Brown Mfg. Co., Chicago, Ill., are now offered nationally by American Type Founders Co., Inc., Elizabeth, N.J.

New officers and directors of National Printing Equipment Association, elected at recent PIA convention in Chicago, are (front, l. to r.) J. W. Coultrap, Miehle Printing Press & Mfg. Co., vice-president and treasurer; Richard B. Tullis, Harris-Intertype Corp., past president; Martin Reed, Mergenthaler Linotype Co., president; James E. Bennet, NPEA secretary; (back) Fred Duensing, Vandercook & Sons Co.; M. S. Burroughs, Dexter Folder Co.; W. G. Young, Miller Printing Machinery Co.; W. F. Winterhalter, Challenge Machinery Co.; Fred Tipson, T. W. & C. B. Sheridan Co.; John O. King, Ludlow Typograph Co.; George Dively, Harris-Intertype Corp.; J. L. Auer, R. Hoe & Co., Inc.; William Fisher, American Type Founders Co. All men in back row are directors of the printing equipment association





GPI's extensive lab tests prove the ink is right

You obtain the result of the most expert ink research available when GPI laboratories make their recommendations. GPI has complete facilities for development, formulating, color matching, and for testing printability and proper adaptability of ink to the surface being printed. Furthermore, this technical know-how is combined with strictest raw material and manufacturing quality control, utilizing fadeometers, inkometers, viscometers, grind gauges, rub testers, electric nullers, and other instruments necessary in the consistent control of printing inks.

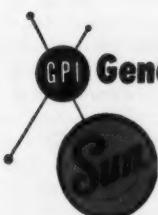
Laboratory service like this benefits you directly in fewer ink problems, corresponding lower costs, and superior reproduction. For complete information and samples, write to GPI today.

Seven Famous Brands—American • Eagle • Fuchs & Lang • Kelly • Morrill • Chemical Color & Supply Inks • Sigmund Ullman

BRANCHES: Chicago • Cincinnati • Cleveland • E. Rutherford, N. J. • Ft. Worth • Kalamazoo • Kansas City • L. I. City • Los Angeles • Milwaukee • N. Bergen, N. J. • Norwood, Mass. • Philadelphia • Portland, Ore. • San Francisco • Seattle • St. Louis • St. Paul • Canada: London • Montreal • Toronto • Tacuba, Mexico

DIVISIONS OF SUN CHEMICAL CORPORATION

HORN (paints, maintenance and construction materials, industrial coatings) • WARWICK (textile and industrial chemicals) • WARWICK WAX (refiners of specialty waxes) • RUTHERFORD (lithographic equipment) • SUN SUPPLY (lithographic supplies) • GENERAL PRINTING INK (Sigmund Ullman • Fuchs & Lang • Eagle • American • Kelly • Chemical Color & Supply Inks) • MORRILL (news inks) • ELECTRO-TECHNICAL PRODUCTS (coatings & plastics) • PIGMENTS DIVISION (pigments for paints, plastics, printing inks of all kinds) • OVERSEAS DIVISION (export) • A. C. HORN COMPANY, LIMITED (Canada) • GENERAL PRINTING INK CORPORATION OF CANADA, LIMITED • FUCHS & LANG de MEXICO, S. A. de C. V.



General Printing Ink Company

A DIVISION OF

Sun Chemical Corporation

10th Street & 44th Avenue
Long Island City 1, N. Y.

Ed Roberts Re-elected President of Canadian GAA

Ed Roberts of Montreal was unanimously re-elected president of the Canadian Graphic Arts Association at the 19th annual convention of the group in Vancouver, Sept. 18-21.

The Canadian Graphic Arts Association is the national association of 350 printers and lithographers across Canada. Nearly 150 delegates attended the four-day meeting. Elected to the board of directors were Aimé

Déry, St. Lawrence Paper Bag Ltée, Quebec City; John McLellan, Systems Equipment Ltd., Winnipeg, and T. E. Watkins, Acme Press Ltd., Victoria, B.C., all vice-presidents.

G. C. Hyatt, Evergreen Press Ltd., Vancouver, was named honorary treasurer, and Roy Stanbrook, Modern Press Ltd., Saskatoon; Gage Love, W. J. Gage Co. Ltd., Toronto; Gordon R. Dingman, F. H. Leslie Ltd., Niagara Falls, and N. A. MacEachern, Toronto, were named members-at-large.

In addition presidents of the 14 member graphic arts associations representing all major centers across Canada are members of the national board.

Two new posts were created at the convention: president of the new Master Printers' Section, Earle Pollard of Saults & Pollard, Winnipeg, and president of the Union Employers' Section, T. A. Comfort, Hamly Press, Edmonton.

A major decision of the convention was to start this year a series of technical clinics on ratios in various centers across Canada. Printers will be invited to bring their key men in financial management

New officers of the Graphic Arts Association of Washington, D.C., Inc., chosen at 43rd annual meeting are (l. to r.) David Porterfield, Jr., Arrow Service, recording secretary; Joseph Cangalosi, National Publishing Co., treasurer; Ralph E. Dewhurst, American Printing Co., president; George P. Mallonee, executive secretary, and Clarence E. Harlowe, Harlowe Typography, Inc., vice-president. The officers are also members of the board of directors of the association and will serve for the coming year



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and their auditors, so there can be full detailed group analyses of the benefits and practices of ratio systems.

A good deal of time during the convention was devoted to examining and illustrating technical and management services offered by Printing Industry of America. The Canadian Graphic Arts Association

this year became the agent in Canada for national distribution of PIA services.

CGAA intends to devote a major portion of its endeavors this coming year to relationships with provincial and federal governments.

CGAA will work to take advantage of a federal-provincial cost-sharing relationship for establishment and maintenance of graphic arts schools. Consultations will take place between employers, unions and the government.

As a result of discussions at the convention, CGAA plans to set up a clearing house for national distribution of manpower information.

Advice Given to Printers On Political Printing

Now is the time for printers to make sure they get paid for all jobs ordered to help political candidates get elected.

New York Employing Printers Association has advised its members to make sure that every order is signed not by a political committee but by an individual who is known to be financially responsible. The point here is that payment for work ordered by a committee depends upon what the committee's financial resources are after election.

What to do if signatures by financially responsible individuals cannot be obtained is obvious. Insist on substantial down payment with balance on delivery.

Written orders, of course, are preferable for safeguarding the printer's interest. Such orders should provide for payment not after but before election day. When original specifications are changed substantially, printers should get written OK's on proofs. They should also insist on delivery receipts carrying complete names of signers and noting the specific quantity and a description of the material that is being delivered.

All political printing in New York State must show the name and post office address of the printer or of the committee or individual for whom the material was printed.

Two New York Paper Firms Merge; Form Nelson-Whitehead Paper Co.

The Stevens-Nelson Paper Corp. and Whitehead & Alliger Co., Inc., two of New York City's oldest firms specializing in fine printing papers and paper specialties, have merged to form the Nelson-Whitehead Paper Corp. George A. Nelson is board chairman, Joseph M. Whitehead, president; George A. Nelson, Jr., vice-president, and Edwin R. Whitehead, Jr., secretary-treasurer.

Stevens-Nelson in 1938 succeeded Japan Paper Co., founded in 1901. Edwin H. Whitehead and Lewis A. Alliger founded Whitehead & Alliger in 1910. George A. Nelson joined Japan Paper Co. in 1911. Joseph M. Whitehead has been associated with Whitehead & Alliger since 1940.

Oxford Paper Plans \$8-Million Expansion Program for 1957-58

Oxford Paper Co. plans to spend more than \$8-million through 1957 and 1958 for improving and expanding production facilities. Plans call for new equipment for manufacturing high-grade coated papers, a new chemical treatment plant to produce high-quality process water, and for rebuilding a paper machine to increase its capacity and flexibility.

Since World War II, Oxford has spent more than \$40-million on manufacturing plants and equipment. Of this amount some \$20.7-million was spent during the five years ended last Dec. 31.

G. C. Compton Assumes New Post

Glenn C. Compton, who resigned recently as executive secretary of the Advertising Typographers Association of America, Inc. and its New York Group, joined Walden, Sons & Mott, Inc. in August and became assistant editor of *Printing* magazine on Oct. 1. He formerly served as Printing Industry of America public relations director, eastern editor of THE INLAND PRINTER, associate editor of Graphic Arts Production Yearbook and editor of *Printing News*.

YOU'RE JUDGED BY

your hat



YOU'RE JUDGED BY

your printing

Chances are you're pretty particular about the hat you wear. You want it to look good and impress. Well, the same is true about your business.

How to Educate Your CUSTOMERS

You'll admit, some printing customers call you in on a job too late. S. D. Warren Company advises them to "consult a good printer at the very start of a job". (See copy at right.) We've been saying it for decades. And we'll continue to say it. The advertisement you see here appears nationally in influential magazines: The Saturday Evening Post and Business Week, issues of November 9. (Total combined circulation more than 5,500,000.)

Always use the very best

Team up with a GOOD printer. The way to look your best in print is to consult a good printer at the very start of a job.

You'll find him extremely helpful in saving you time, effort and money. He knows how to deliver printed pieces that attract favorable attention to your business, enhance your reputation and increase your sales.

A good printer will probably specify Warren's High Standard Printing Papers for your jobs. He knows Warren's produces top quality results. *S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.*



**printing papers
make a
good impression**

R&E Executive Committeemen Meet in Tennessee

Twenty-nine members of the executive committee of the Research and Engineering Council of the Graphic Arts Industry held their quarterly meeting Sept. 12-13 at Kingsport and Pressmen's Home, Tenn. They visited Kingsport Press and the headquarters of the International Printing Pressmen and Assistants' Union of North America.

Upon arrival in eastern Tennessee on Sept. 12, the members of the committee were met by representatives of Kingsport Press and Pressmen's Home. They lunched

at Kingsport Press and then made a tour of the establishment, one of the largest book manufacturing plants in the world.

In the evening they were entertained at a reception and dinner at Pressmen's Home by Thomas Dunwody, president of IPPAU. In acknowledging the hospitality at Pressmen's Home, Council President Felton Colwell presented President Dunwody with a certificate of IPPAU membership in the R & E Council.

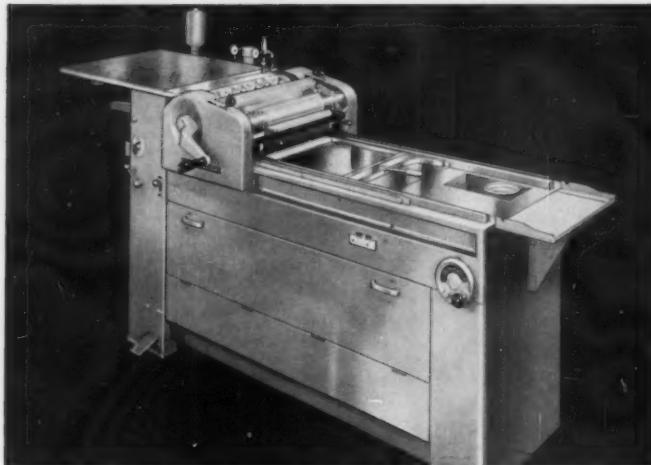
The executive committee held its quarterly business meeting at the Hotel Pres-



Felton Colwell (r.), president of the Research and Engineering Council, presents Thomas Dunwody (l.), president of International Printing Pressmen and Assistants' Union of North America, with a certificate of membership in the IPPAU council

The Vandercook 15-21 Test Press

An entirely new design—with many important features



ADJUSTABLE BED—with which exactly the right impression can be obtained of plates or forms on the bed or on galley.

INK FEED—which feeds ink automatically direct from a standard ink can.

SPRAYSET—to automatically spray sheets with an ink setting solution immediately after printing.

PLASTIC COVERED INKER—a hinged plastic cover protects operator from power driven inking rollers and keeps them dust free.

SHORT CYLINDER TRAVEL—makes it unnecessary to travel the cylinder the full length of the bed when proving short forms.

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Western Office
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUnkirk 8-9931
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sauna on the following day. Reports were received from the following chairmen of the council's standing committees: Alan S. Holliday, committee on composition; Edward J. Triebe, committee on binding and finishing; C. M. (Larry) Flint, committee on engineering and materials handling; Dr. Marvin C. Rogers, committee on photomechanics and platemaking, and Dr. William C. Walker, committee on printing.

After the meeting, the group made a tour of the facilities at Pressmen's Home, including the Technical Trade School.

NYEPA Conducts Conferences

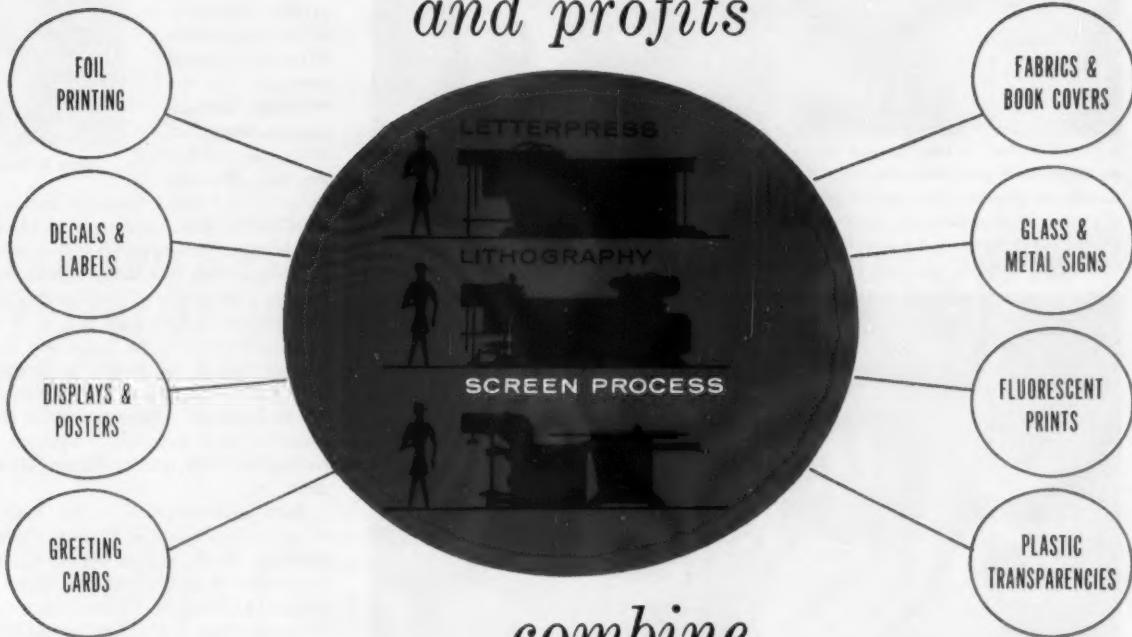
The New York Employing Printers Association is conducting the first of four foreman management conferences under the direction of James V. Elliott. Enrollment for the first three meetings reached the 12-man limit before the series was launched. Mr. Elliott said that two more conferences might be held after the fourth runs its February-to-April course. Instruction is based on programs developed by the Printing Industry of America, Inc., and the Lithographic Technical Foundation with assistance from the Research Institute of America.

DRUPA 58 Exhibit Booked Full

New dates for the Third International Printing and Paper Exhibition in Duesseldorf, West Germany, are May 3-16, 1958. Previously they were May 1-15. Exhibition space has already been booked to capacity as well as have hotels in the area. Rooms in private homes in the city of Düsseldorf about 40 minutes away from the fair grounds are still available. More information may be obtained from the German American Trade Promotion Office, 350 Fifth Ave., New York 1.

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**MECHANIZED
SCREEN PROCESS**
With Your Operation

Photo-mechanical methods of screen preparation — automatic, high speed presses — faster, more efficient drying equipment . . . these are the factors that have mechanized screen process . . . the factors that make it a logical and profitable supplement for any printer or lithographer. It will fit into your operation easily.

Your platemaking department or service can prepare the screen stencil. Add a high speed General press with *automatic feeder*, and you can supplement your profits by being able to meet the rapidly growing demand for the specialty work and special effects that only screen process can produce.

Get the full story . . . send for General's new booklet which tells how screen process can profitably supplement your operation.



**GENERAL RESEARCH
AND SUPPLY COMPANY**

572 S. Division Ave.

Grand Rapids 2, Michigan



A "sound-catcher" is latest attempt to control noise of printing industry machinery. Installed in the bindery of Popular Mechanics, Inc., Chicago, these United States Gypsum products, called Acoustoisorber, are pyramid-shaped and are used suspended from the ceiling on wires. Each unit is composed of an outer sheet of perforated aluminum backed with a mineral fiber blanket two inches thick. They are shipped to the site in flat sheet form and are folded along preembossed lines to pyramid shape. Each unit is 28 inches long on a side, has an altitude of 24 inches, and weighs about 1½ pounds.



Over 200 men and women were honored at the first Milwaukee Master Printers Section Craftsmanship Award banquet sponsored by the Graphic Arts Association of Wisconsin. Officers and guests shown at the dinner are (l. to r.) Col. H. R. Kibler, new president of Printing Industry of America, Inc.; John Doesburg, general counsel, Master Printers Section, PIA; William Akin, banquet chairman, Kalmbach Publishing Co.; Kurt E. Volk, ex-president, Master Printers Section, PIA; L. E. Oswald, president, Graphic Arts Association of Wisconsin. Approximately 400 people attended the dinner last month.

Press proofs of Southwestern Photoengravers Association promotional piece, "Technique," are checked by (from left) L. W. Dillman, Mid-Continent Engraving Co., Wichita, Kan.; Robert Armstrong, McCormick-Armstrong Printing Co., Wichita, Kan.; Bill Webb, McCormick-Armstrong letterpress foreman. "Technique" shows printing reproduction variations in techniques made possible by letterpress printing.



J.X. Ryan Named Secretary, General Manager of PII

James X. Ryan has been named secretary and general manager of the Printing Industry of Illinois with headquarters in Chicago. Mr. Ryan succeeds Frank J. Bagamery, Jr., who recently resigned to accept a position in private industry. He has been middle Atlantic regional manager for the National Association of Manufacturers for the last five years. Printing

Industry of Illinois, formerly known as the Graphic Arts Association of Illinois, is the statewide trade group for companies in the printing and lithographing business. It is nationally affiliated with Printing Industry of America.

In his work with the NAM, Mr. Ryan worked closely on several assignments with Printing Industry of America, Inc. His background includes association management work and public relations activities for NAM, and for Junior Achievement, Inc.

Born in Brooklyn, N.Y., Mr. Ryan received his education at Bethany College, Bethany, W.Va., and at Trinity College, University of Dublin, Dublin, Eire. He received a bachelor of science degree from Trinity College in 1939. He served in the British Army during World War II, and has worked for APW Paper Co., Lockheed Overseas Corp., and the International Red Cross.

Gravure Research Holds Seminar

Gravure Research, Inc., New York City, staged recently the first of a series of color correction masking seminars for key personnel of member companies of this co-operative organization. More than 30 registrants heard a review of the fundamental theory of color reproduction and gained practical information on quality-improving, timesaving photographic color correction masking. There was actual practice in masking transparencies and reflection copy for gravure reproduction, with sensitometric analysis of each step.

MASA Convention Dates Announced

The 1958 convention of the Mail Advertising Association International has been scheduled for Sept. 5-8 at the Chase-Park Plaza Hotel in St. Louis. It will immediately precede the 41st annual convention of the Direct Mail Advertising Association. Information on the MASA convention or exhibit space may be obtained by writing to: Convention Manager, MASA International, 18120 James Couzens Highway, Detroit 35.



James X. Ryan



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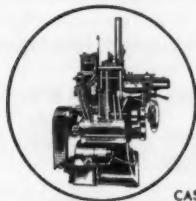
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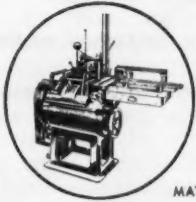
Canada: Manton Brothers Ltd., Toronto



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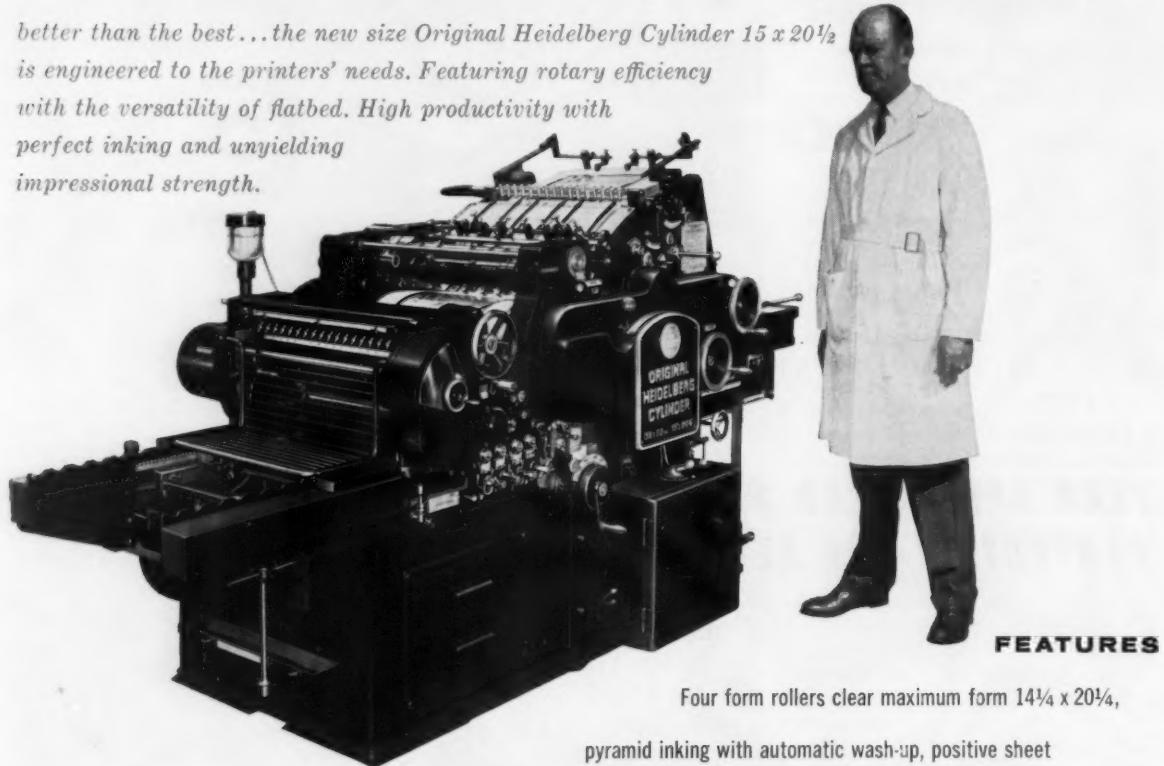
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better than the best...the new size Original Heidelberg Cylinder 15 x 20½ is engineered to the printers' needs. Featuring rotary efficiency with the versatility of flatbed. High productivity with perfect inking and unyielding impressional strength.



FEATURES

Four form rollers clear maximum form 14¼ x 20¼,

pyramid inking with automatic wash-up, positive sheet

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delivery. Central lubrication, single lever

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The Original Heidelberg Cylinder 15 x 20½ is not just

another press...ask for a demonstration

today. You will see another truly modern

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over 80,000 Heidelbergs now in use, world-wide!



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THE GRAPHIC ARTS IN WASHINGTON

Compiled and Edited by L. H. (Hal) Allen, Eastern Editor, *The Inland Printer*

President's Conference Held To Give Aid to Small Business

Robert E. Rossell, managing director of the Research and Engineering Council of the Graphic Arts Industry, was graphic arts representative at the President's Conference on Technical and Distribution Research for the Benefit of Small Business. He rates the parley as "a major milestone in helping the small business man to take advantage of technological research, which is daily becoming of greater importance to all business large and small." The general purpose of the conference was to draft a program under which small firms could avail themselves of up-to-date technological and managerial knowledge. Promptly after the Sept. 23-25 conference, a committee prepared a report to serve as a guide to President Eisenhower in forming an action program.

One recommendation would call for the Small Business Administration to conduct regional conferences and programs to help small business benefit from technological research. It was pointed out that small business men either do not know that facilities are available free or at low cost, or just do not bother to take advantage of them.

Small Business Administrator Wendell R. Barnes stressed that research is an absolute must for small businesses. No company is too small to ignore research and planning. Dr. Charles N. Kimball, president of the Midwest Research Institute, Kansas City, warned that "small business will have to adopt research and development in growing measure in order to survive, let alone grow."

Lewis Strauss, heading the Atomic Energy Commission, said that the nation's survival may depend on increasing knowledge of the atom's many uses. He suggests that a firm unable to afford its own research laboratory could assign a technically qualified man to keep the company in step with technological developments.

Small business managements were described as having "know-how" but in great need of "do-how." One delegate called the term "small business man" a misnomer. He was really a big man with



Robert E. Rossell

a small business because he has to have knowledge across the board, not just specialized knowledge found in individuals running big business.

Mr. Rossell took part in workshop discussions of ways to communicate research and development values to small business management. He believes that the conference made a good start toward achieving its objectives.

New Web-Fed Intaglio Presses Increase Postage Stamp Output

Operation of five new-design, web-fed intaglio postage stamp presses has increased Bureau of Engraving and Printing's daily unit output to approximately three times the volume run on old-design, web-fed machines used for many years, according to J. H. Holtsclaw, director. Printed and gummed sheet or coil stamp stock can be produced on any one of the Cottrell presses with relatively minor mechanical changes.

During the early use of this equipment, certain stocks were run with a gum film thickness less than that which the Bureau strives to maintain.

"Production control measures were further extended to overcome this objectionable condition," said Mr. Holtsclaw. "Devices for continuously measuring gum film thickness were developed for installation on the presses to detect immediately any stock which may have insufficient gum. Even more critical automatic controls may eventually be used."

Post Office Revokes Amendments For Separating Bulk Mail By Zone

The Post Office Department has revoked proposed amendments to postal regulations which would have required mailers to separate bulk second and third class matter by delivery zones. The proposal was announced last June to become effective Oct. 1.

It was withdrawn because mailers had emphasized their determination to cooperate in addressing and zone-separating mail on a voluntary basis. But announcement of this step in the *Federal Register* stated that "no mandatory date will be set at this time. If voluntary efforts of mailers produce the savings needed by the Department and predicted by the mailers, it will be unnecessary to establish a mandatory date. There is no change in other

(Turn to page 110)



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BUT YOUR BUSINESS LETTERS DO!

Messy erasures and strike-overs make any letter look bad . . . re-typing is inefficient and costly. That's why so many businesses today use Millers Falls EZERASE—the bond and onion skin papers that erase perfectly with a common pencil eraser. Insist on EZERASE for all your important paper work.

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EZERASE
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Better papers are made
with cotton fiber

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zoning requirements such as compulsory separation to delivery zones by publishers of second class publications qualified as newspapers for preferred treatment."

Government Printing Office Needs Printer-Proofreaders

The Government Printing Office still needs printer-proofreaders. The hourly pay rate has been increased to \$3.13. Applicants must have completed at least five years of printer's apprenticeship, or have had equivalent practical experience in the trade including reading book or magazine proofs. A written test will be given. Application forms and further details may

be obtained at many post offices or from the U.S. Civil Service Commission, Washington 25, D.C. Applications will be accepted by the Board of U.S. Civil Service Examiners, Government Printing Office, Washington 25.

Efforts to Change Social Security Program Expected in Election Year

Since 1958 is a Congressional election year, look for renewed efforts to liberalize the social security program. Bills for that purpose start with the House Ways and Means Committee because they involve taxes. This angle should also interest printers.

For example, H. R. 9467, with strong AFL-CIO backing, would raise the wage tax base from \$4,200 to \$6,000 and the tax rate for employers and employees one-half per cent effective Jan. 1, 1959. The bill also calls for raising monthly retirement benefits from \$35 minimum to \$151.80 maximum; for fixing the maximum amount payable to a family on one person's earnings at \$55 to \$305 instead of the present \$50 to \$200, and for providing surgical and hospitalization care for beneficiaries.

Other measures awaiting election year treatment include proposals to lower the eligibility ages for social security retirement and disability benefits.

Intertype Names Hoffman New Midwest Manager

Amos G. Hoffman has been appointed manager of Intertype Co.'s midwestern district with headquarters in Chicago. He succeeds Howard H. Moad who has resigned from that position but will remain with the company. Mr. Hoffman has been with Intertype for ten years, first as a sales representative and later serving on the personal staff of the senior vice-president. He completed composing room work load analyses and surveys during this time. Mr. Hoffman's career began as an operator and machinist in newspaper composing rooms. Prior to joining Intertype, he was composing room foreman of the Allentown (Pa.) Chronicle and News. He is a member of the New York Club of Printing House Craftsmen.



Amos G. Hoffman



In this new swing to Magnesium— this new name has earned confidence

It's the metal that's accurate and uniform. Magplate is precision guaranteed to plus-or-minus .0005" gauge tolerance. This guarantees uniformity not only within each plate but also from one plate to another.

—with easy machinability— Magplate etches fast, cleanly, consistently, with powderless machine or conventional method.

—and with a hard surface— An extremely hard surface permits the processing of more mats from a single Magplate engraving.

Write today for descriptive Magplate folder.

Magplate photoengraver's metal is made from ultra high-purity magnesium, which is alloyed, rolled, machined, and finished *complete by:*

MAGPLATE DIVISION
Brooks & Perkins, Inc.

1930 W. FORT STREET
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THE ONLY PRODUCER WITH AN INDEPENDENT SOURCE OF SUPPLY AND COMPLETE ALLOYING AND ROLLING FACILITIES.

M-1

110

English Technical Society Formed

An Association of Printing Technologists has been organized in England to bring research and development specialists in closer contact with those engaged in production. Dr. G. L. Riddell, former director of research of Printing, Packaging and Allied Trades Research Association, is first chairman of the committee to plan the new association's program. Technological papers and discussions will deal with the new work taking place in the printing industry.

Lawter Opens California Plant

A new plant in San Leandro, Calif., has been opened by Lawter Chemicals, Inc. With plants in Chicago and Newark, Lawter has national manufacturing facilities for ink vehicles, resins, and bold daylight fluorescent colors. Samuel F. Chase is directing sales at the new plant and Albert J. Johnson is production head.

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Harris Offset Press Manual

"Operating Large Harris Presses" is a 50-page booklet written for pressmen who want to obtain operating instructions for single- and multicolor Harris offset presses in the 43x59 and 52½x77 range of sizes. Detailed information on feeding, registering, inking, printing, dampening and delivery are given with illustrations and diagrams included. The manual may be obtained from Harris-Seybold Co., 4510 E. 71st St., Cleveland 5, or from local sales offices.

Original Heidelberg 21x28 Press

Each feature of the Original Heidelberg 21x28 cylinder press is described and illustrated in a booklet offered by Heidelberg Eastern, Inc., 73-45 Woodhaven Blvd., Glendale 27, N.Y. and Heidelberg Western Sales Co., 1700 S. Wall St., Los Angeles 15. Floor plans, specifications and other data are included.

Articles on Use of Microfilm

The Filmsort Division of Dexter Folder Co., Pearl River, N.Y., is offering a series of 20 reprints of articles relating to uses of microfilm and Filmsort aperture cards and jackets in engineering department and general office procedures. Case histories of control, filing and reproduction of microfilmed drawings and records are contained in the articles which are taken from recent technical journals and business magazines.

Application of the Filmsort system in setting up research and technical libraries, handling general correspondence and personnel records, recording production control and other uses are explained.

Lawson Three-Knife Trimmer

A folder from E. P. Lawson Co., 426 W. 33rd St., New York 1, describes and illustrates the new heavy duty Lawson three-knife trimmer, series C. Books, pamphlets and magazines can be trimmed singly or two-up on this trimmer. Features and specifications are listed.

Script Type Faces by Berthold

Specimen No. 531A is a booklet of Berthold type faces, showing Ariston light and medium, Caprice, and Signal light, medium, and black. Menus, business cards and other specimen settings both in color and in black illustrate suitable applications of these script faces. Alphabets of each are shown. Sizes range from 10-point to 72-point. Copies are available from

Amsterdam Continental Types and Graphic Equipment, Inc., 268-276 Fourth Ave., New York 10.

LTF Laboratory Building Fund

A brochure from the Lithographic Technical Foundation, Inc., 131 E. 39th St., New York 16, entitled "Better to Serve You" puts forth the facts and arguments in favor of buying and expanding LTF's present research building, Glessner House, at 1800 S. Prairie Ave., Chicago. The findings of a committee appointed in 1952 to investigate possibilities for a new location pending the expiration of the free use of Glessner House at the end

of this year resulted in the recommendation to buy the present building.

Pictures of equipment and offices, as well as diagrams of the expanded facilities, help to illustrate LTF services. The booklet is an appeal for contributions to the Laboratory Building Purchase Fund.

Maps for Advertising on Lineweave

A folder printed on Lineweave Early American stock entitled "Maps and Their Promotional Uses" gives a brief history of maps and some suggestions for using maps in advertising pieces. Offered is a full-color 17½x22½ historical map of the early United States. The folder and

3 in 1
COMBINATION
FEEDER
PERFORATOR
JOGGER

NEW! Automatic
BIG PRODUCTION
UNIT

N-D

30"
36"
42"
45"

Requires only about 5' x 15' floor space. Can be placed against wall.

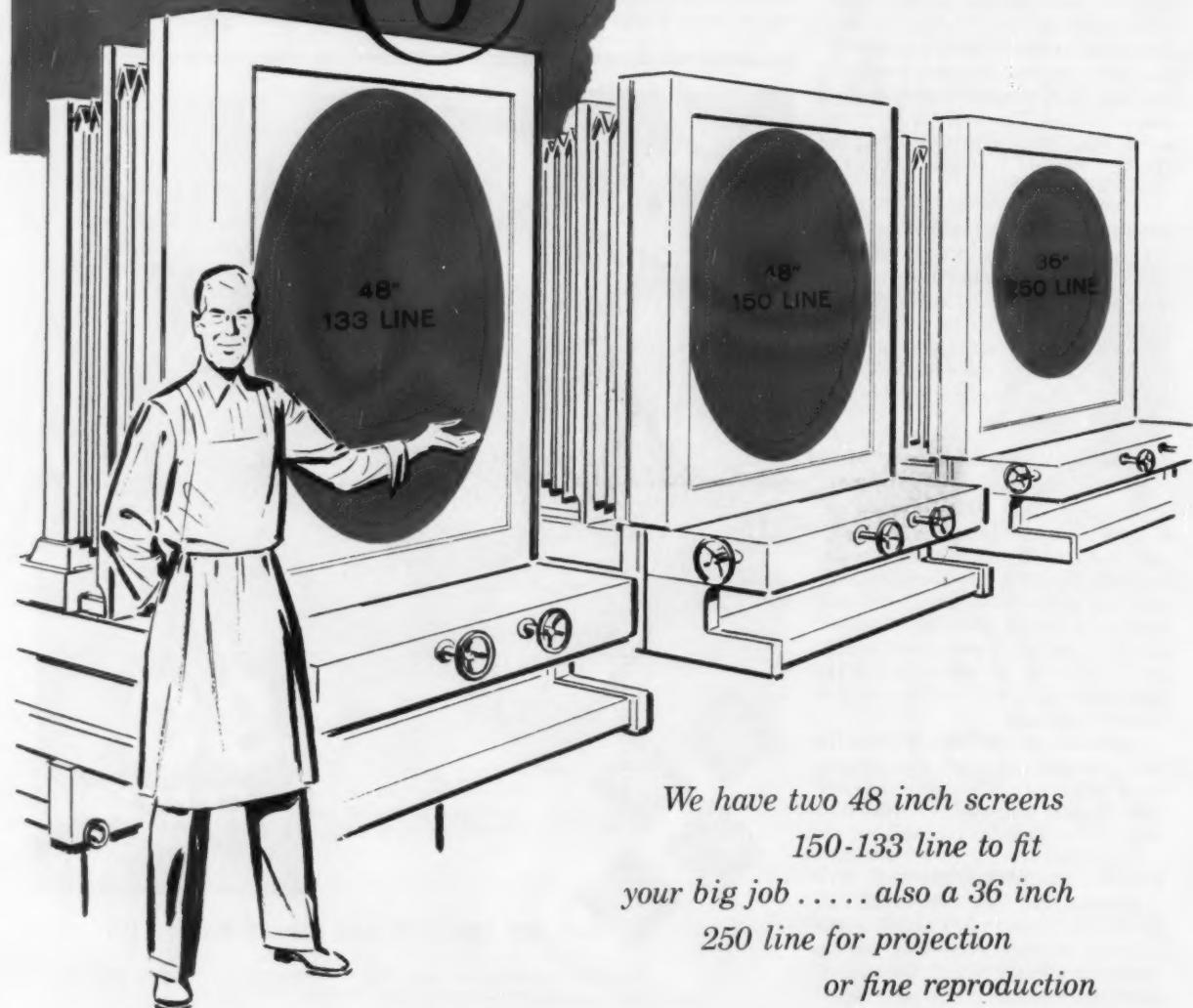
30%
FASTER
ON STRIKE WORK

ONE OPERATOR CAN HANDLE 2 MACHINES

If it's big production you want, here's your answer . . . the new, improved N-D Combination Feeder-Perforator-Jogger assembly that sets you up to turn out really big volume F-A-S-T! The all-new striker mechanism is the most positive ever devised for a slot hole perforator, and allows a speed increase of MORE THAN 30% on strike work over any other N-D perforator ever built. And it's so simple, so COMPLETELY AUTOMATIC one operator can easily handle 2 such set-ups. The Perforator connected between the Feeder and the Jogger is the new precision 30", 36", 42" or 45" model. Produces 7,500 SHEETS PER HOUR on straight-run work, 17x22 sheet, with proportionate speeds on other sizes. Sheets delivered ready for packaging. It's great unit . . . a remarkable production builder. By all means, check into it.

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We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
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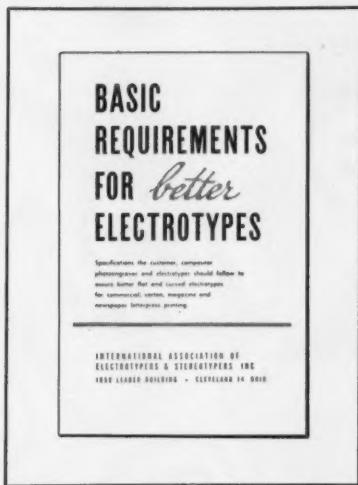
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map are available from distributors for Linweave Merchants, 21 Cypress St., Springfield 2, Mass.



IAES offers booklet on how to make electrotypes

High Quality Electrotypes

Standards, specifications and suggestions for making high quality flat and curved electrotypes are outlined in the newly revised "Basic Requirements for Better Electrotypes." The illustrated booklet, which should be of interest to the customer, compositor, photoengraver and electrotyper, is available from the International Association of Electrotypes and Stereotypers, Inc., 1058 Leader Bldg., Cleveland 14. Large quantities will be furnished at 15 cents each.

Harris-Intertype Annual Report

Harris-Intertype Corp. has issued its first annual report since the merger of Harris-Seybold Co. with Intertype Corp. Amounts are given for Harris-Seybold with and without Intertype to show the changes which have resulted from the merger.

In addition to the financial report to shareholders, a section is devoted to the printing and publishing industry with four-color illustrations of Harris-Intertype equipment. Copies of the report for the fiscal year ended June 30, 1957 are available from the corporation at 4510 E. 71st St., Cleveland 5.

Monotype Faces in Penguin Books

A booklet produced by the Monotype Corp. Ltd., London, Eng., called "The Penguin Look and 'Monotype' Faces" shows specimen settings to demonstrate the typography used in inexpensive editions of Penguin Books. Romulus, Poliphilus, Bell, Goudy Modern, Plantin Light, and Ehrhardt are among those shown. Included are reduced reproductions of pages from Penguin books set in a variety of types. Copies are available from Lanston Monotype Co., 24th and Locust Sts., Philadelphia 3, Pa.

Flexographic Filmprinter Press

A flexographic press designed for rapid printing of all types of films, called the Kidder Filmprinter, is described in a folder available from Kidder Press Co., 121 Broadway, Dover, N. H. Operations featured, specifications, illustrations and a complete threading diagram are included.

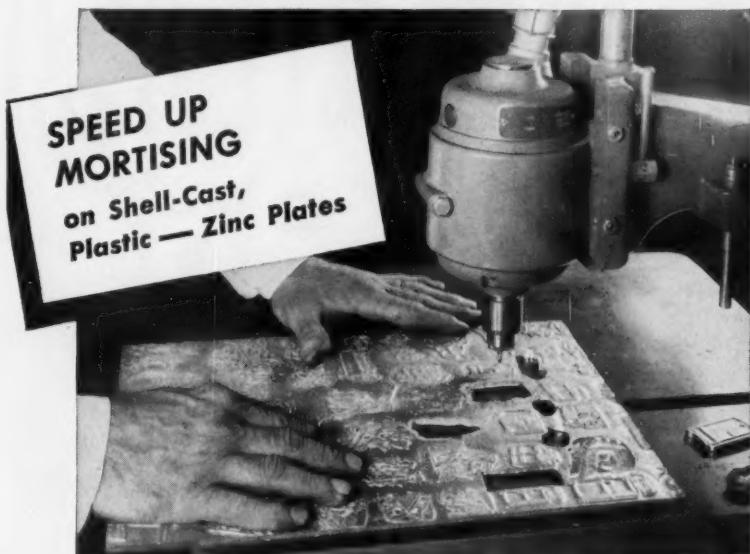
Ad Celebrities on Oxford Text

"Celebrities of the Ad Pages" is the title of a new Oxford Paper Co. bulletin showing color printing on Oxford Wescar Text. Celebrities shown are Commander Edward Whitehead, the Schweppesman, and Baron Wrangell in a white Hathaway

shirt with that distinguished black patch over his right eye. Copies may be obtained from the company at 230 Park Ave., New York 17.

Pumps, Gas Boosters, Air Motors

Leiman Rotary positive air and vacuum pumps, gas boosters and air motors are described in catalog No. 757 offered by Leiman Bros., Inc., 102 Christie St., Newark 5, N.J. Two- and four-wing types, fan-cooled, water-cooled, new radiator air-cooled models; motor-driven units; direct-coupled and belt-driven models; integral pump and motor models; automatically controlled tank units, and a full



NEW MORTISING TOOL

Adds Triple Duty to MORRISON Router and Type High Planer

No need now to invest in an expensive single purpose machine to handle your mortising! A new straight sided cutting tool developed for the popular Morrison Router and Type High Planer does the job faster, cleaner, easier — and at less investment — on your shell-cast, plastic or zinc plates. And you can use the same machine for routing and planing as well — for Triple-Duty versatility!

The new Mortising Tool performs all work from the top — inside mortises, outlining, cut-outs. Provides improved visibility, accuracy, speed. You move the work, not the cutting head, so plate does not have to be raised off the table.

For composing rooms, stereotype departments, engraving plants, electrotype foundries . . . ADD THIS TRIPLE DUTY Advantage to your operations — for TIME AND LABOR SAVINGS! Get the whole story and prices!

THE MORRISON COMPANY

125 West Melvina St., Dept. I, Milwaukee 12, Wisc.



line of accessories are included. Details of construction, dimensions, capacities, performance curves, and installations are also given.

New Fotosetter Specimen Sheets

Three pages of "Fotosetter Advance Proofs" show 21 new fonts that have been added to Intertype Co.'s Fotosetter type faces. The text, display and specialty faces include Futura Book Script, Impact, Monterey, Antique Roman Shaded and Futura Extrabold Extended. Copies may be obtained from the company's Sales Promotion Dept., 360 Furman St., Brooklyn 1, N.Y.

Parsons Letterhead Portfolio

Available from Parsons Paper Co., Holyoke, Mass., is a portfolio of letterheads for business firms. Design, fine craftsmanship and appropriate choice of paper were the criteria for choosing the 12 letterheads. A variety of Parsons King Cotton papers were used and the printing processes were lithography, letterpress and engraving in one, two and three colors.

Waxed Papers for Packaging

A reprint from the *Paper Yearbook* on "Waxed Paper" gives information on the qualities, uses and possibilities waxed paper has for flexible packaging. Details on

wet, dry, laminated and other kinds of waxed papers as used for food, soap, and a variety of other purposes are included. Copies may be obtained from the Waxed Paper Merchandising Council, Inc., 38 S. Dearborn St., Chicago 3.

Tape-Operated Office Machines

Tape-operated machines including the Friden Flexowriter automatic writing machine, are described and illustrated in a booklet called "Friden IDP Products in Action." IDP, integrated data processing, is divided into such functions as order invoice writing, letterwriting, accounts payable, and inventory control with the suitable Flexowriter recommended for each. Copies may be obtained from Friden Calculating Machine Co., Inc., 1 Leighton Ave., Rochester 2, N.Y.

Macbeth Daylighting Bulletin

Charts and technical data explaining Macbeth Daylighting with suggestions for the lighting unit suitable for particular needs are contained in Bulletin No. 262, "Color Sells—Yes." How to avoid metamerism matches, how to solve critical color matching problems over the telephone, and how to set up ideal artificial viewing conditions are some of the points covered. The bulletin may be obtained from Macbeth Corp., Newburgh, N.Y.

Be Your Own Photoengraver

A free course in photoengraving plus an illustrated description of Tasopé photoengraving equipment which can be set up for use at home are offered by the Aurora School of Photo-Engraving, Tasopé Bldg., Aurora, Mo. Samples of work produced by Tasopé line and halftone cuts are shown.

Low-Lift Pallet Transporter

Complete specifications and drawings of the low-lift pallet Transporter, walkie-type electric-driven industrial truck, models WPY 4 and 6, are given in a folder being offered by Automatic Transportation Co., 149 W. 87th St., Chicago 20. Featured in these models is the Pallet-Chek, a set of spring-loaded pawls that holds the pallet steady as the forks engage the load. Lifting capacities are 4,000 and 6,000 pounds. The trucks are 29½ inches long.

Helpful Hints on Gummed Papers

Paper Manufacturers Co. has brought its "Helpful Hints About Gummed Paper" series—Perfection Brand—up to date. No. 13 is on the subject of grain direction and a newly added one, No. 19, describes the testing of gummed papers. In addition, the names of "Helpful Hints" available on other aspects of gummed papers are contained on the back of each bulletin sheet. Copies may be obtained from the company at 9800 Bustleton Ave., Philadelphia 15.

THINKING ABOUT ROLL-FED OFFSET?
GET THE FACTS FROM HANTSCHO

Precision constructed Hantscho roll-fed offset presses provide you with quality over and above that ordinarily expected from web offset process. That's why more and more printers of books, magazines, tabloids, weeklies, supplements and catalogs are finding out for themselves the Hantscho roll-fed offset press's many profitable advantages and savings:

- Pares paper costs way down.
- Shows tremendous savings in press time.
- Produces excellent quality in both long and short runs.
- Permits faster and more economical plate preparation and plate changes.
- Performs combination operations at high speed.
- Offers much lower color costs, plus precision registration.
- Provides for simultaneous printing on both sides.

Analyze your own operation—see how a Hantscho roll-fed offset press can save you dollars and cents, time and trouble.

Hantscho roll-fed offset presses are built with the pressman in mind, and are made by men who really know what they are doing—whose specialty for years has been the manufacture of the finest quality roll-fed offset presses anywhere. Even with the Hantscho roll-fed offset press's special features, the engineering, construction and design expense of building one to your special requirements is exceptionally low.

Investigate a Hantscho roll-fed offset press—it can be the Press for Your Future.

For more information call or write

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INCORPORATED
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Mount Vernon, N.Y.
Midwest Representative
153 W. Huron St., Chicago, Ill.
DE 7-3313

PEOPLE IN THE NEWS

ELIAS EICHEL, vice-president of Dependable Printing Co., Inc., New York City, has retired from active business after serving the company since it was organized 34 years ago.

E. A. DONAHUE, formerly president of Donahue Lithograph Co., San Francisco, has been appointed vice-president in charge of sales for Security Lithograph Co., San Francisco. He sold the Donahue company to **TOM JONES**, **RICHARD WILSON** and **ALFRED ARENZ**.



E. A. Donahue



Douglas F. Lang

DOUGLAS F. LANG, head designer in the R. R. Donnelley & Sons Co., Chicago, design department, celebrated his 30th year with the firm in October.

SAMUEL B. CARR and **MOSSES F. CARR**, Jr., brothers, have purchased the Edinboro Press, Boston, from **E. A. YERAN** who has retired at the age of 80. Samuel B. Carr is sales manager and his brother is plant manager.

JACK GERARD has been promoted to sales manager of the Mosstype Corp., Waldwick, N.J.



Jack Gerard



C. H. Rippe

C. H. RIPPE is supervising the sales of printing and other products in his new position of sales manager of the professional products department of Hamilton Manufacturing Co., Two Rivers, Wis.

HERBERT ZIMMERMAN, nephew of Morton W. Zimmerman, owner of the Enquire Printing Co., New York City, has won a Geffen, Morton & Griffith scholarship for School of Printing Management study at Carnegie Institute of Technology.

ROBERT L. SORG, formerly executive vice-president of Sorg Printing Co., Inc., New York City, has become president succeeding **FRANCIS J. SORG**, who was named chairman of the board. The new president is also chief executive officer and treasurer. **FRANCIS J. SORG**, JR. was advanced from vice-president and treasurer to executive vice-president.

LEO HOCHWALD has been elected president of the Printing Teachers Guild of New York. He is an instructor and shop subjects chairman of the Vocational High School Department, New York School of Printing. Other officers are **JOHN M. FONTANA**, Somers Junior High School, vice-

president; **MAX R. KIRSHNER**, New York School of Printing, treasurer, and **GERALD J. MALLON**, Westbury High School, secretary.

RALEIGH W. CHRISTIE, who retired recently from the U.S. Department of State, has gone to Afghanistan in response to the royal government's request for him to make proposals and recommendations for rehabilitating the printing plant maintained by the Afghan press department.

ERNEST W. JACKSON, Steck Co., Austin, Tex., has been reelected president of the Austin Advertising Club.

RAYMOND R. ARMSTRONG, plant superintendent, has been promoted to vice-

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the **Base** that's built for **Speed**

When it comes to getting the jump on the job schedule, it's Blatchford every time.

Blatchford Base is built for speed. Right from the start, Blatchford's 860 holes per square foot, the quarter-inch guide lines to one-line and two-line holes, a fast-acting key and catch combination — all get you off fast.

On the Blatchford "honeycomb", make-up, line-up, lock-up, registration all go faster. You get rolling quicker. Your job comes off the press sooner. You get the next job under way ahead of schedule.

And bear in mind . . . with Blatchford Base you get perfect support for plates of all sizes and shapes. Plates wear evenly and run longer without stops to renew make-ready.

In shops that have several types of mountings, it's no wonder that "Blatchford's the busiest Base in the place". In catalog, book, cartoon or general commercial printing, you can count on Blatchford to do the job quicker and better . . . at a greater profit.

Write today for booklet that tells you more about Blatchford Base.

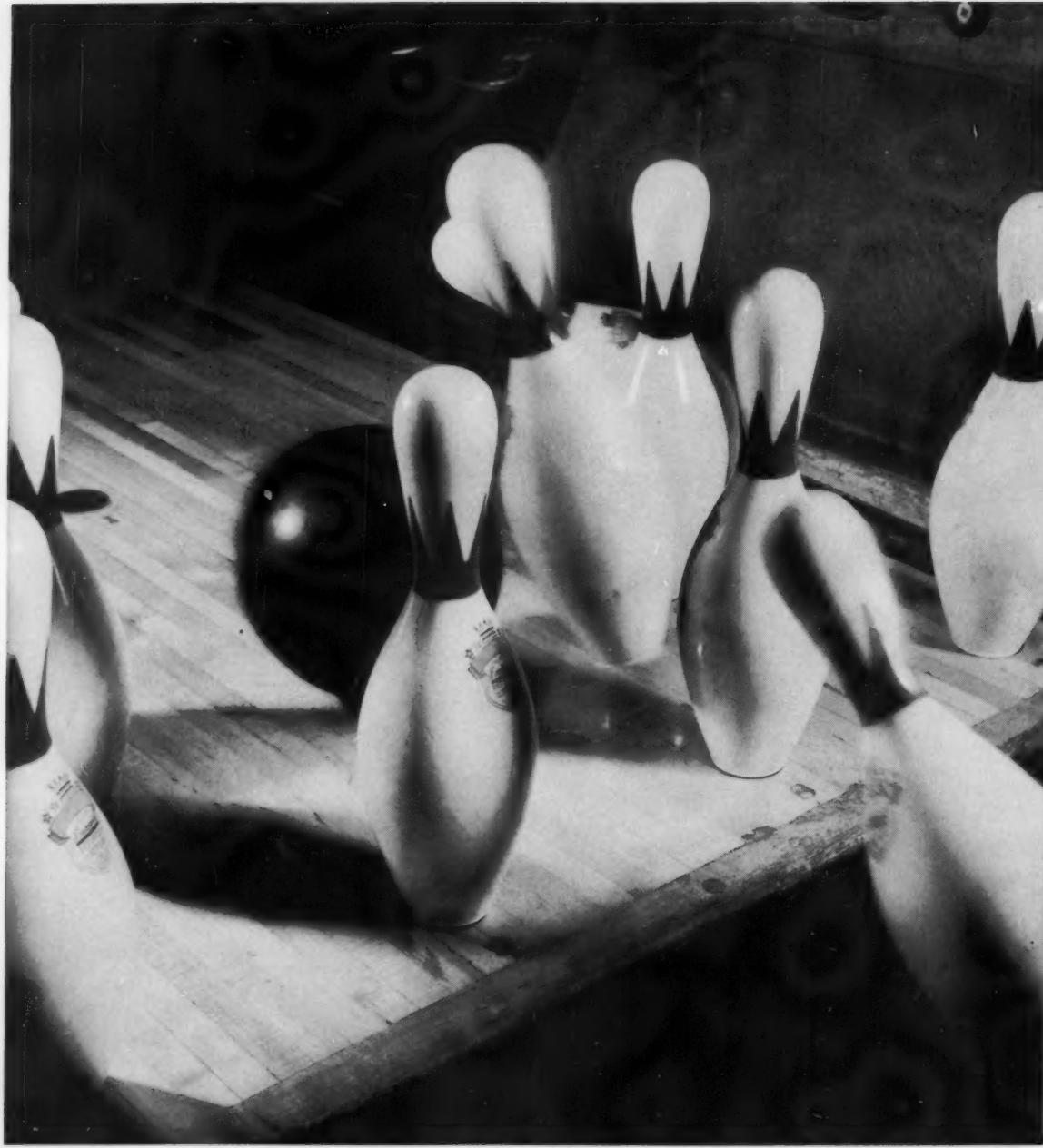
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Offices in
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WHAT'S IN THESE PINS THAT MAKES LETTERHEADS MORE STRIKING?

What keeps these pins looking new, game after game? Hardwood. What's the secret of making finer bond paper? Hardwood, if you can find out how to use it. And Hammermill has—with an exclusive pulp called Neutracer[®] which unlocks the secret of hardwood to make fine paper finer.

Hammermill blends Neutracer with other quality pulps to make finer Hammermill Bond than was possible

with softwood alone. Neutracer knits all the fibers together more closely—smooths out the tiny "hills and valleys" that the surface of most papers have. You get a smoother, more velvety surface, a better background for your printing.

Neutracer contributes greater opacity to minimize show-through. And Neutracer gives Hammermill Bond extra bulk and a heavy "feel" that says "QUALITY" to your customers.

Ask your Hammermill salesman to show you samples of Hammermill Bond and other Neutracer-content Hammermill papers. Almost any job of business printing will be more striking, more pleasing to your customers when you print on Hammermill papers. Hammermill Paper Company, Erie, Pennsylvania.

Ask for

**HAMMERMILL
BOND**
with Neutracer's finer fibers

president and director of manufacturing of Press of H. N. Cornay, Inc., New Orleans, La.

JERRY BONUS who has joined the Ennis Tag and Salesbook Co. and the American Carbon Paper Manufacturing Co. of Ennis, Tex., has his headquarters in Monroe, La., for covering Louisiana, Arkansas and part of Mississippi.



Jerry Bonus



Joseph R. Kirley

JOSEPH R. KIRLEY has been appointed general manager of the Doughboy Industries printing division in New Richmond, Wis.

RAY M. JACOBSON, vice-president and controller, H. S. Crocker Co., Inc., and VERNE B. BONETTE, treasurer, Schmidt Lithograph Co., both of San Francisco, have been elected to membership in the Controllers Institute of America.

MARTIN H. COFFLER has left California Litho Arts, Los Angeles, to become a creative sales representative for George C. Melin Printing Craftsmen, Chicago.

WILLIAM ROBINSON has retired from the Skelly Typesetting Co., Inc., Cleveland, after 35½ years with the company and a total of over 50 years in the printing industry.

JOHN SOLOWAY has joined the sales department of the Highton Co. of Newark, N.J.



John Soloway



Richard Beresford

RICHARD BERESFORD, an instructor in the Department of Printing at Rochester (N.Y.) Institute of Technology, has been elected president of the Rochester Club of Printing House Craftsmen.

BENJAMIN G. JACOBS, vice-president and sales manager of Arrow Press, Inc., New York City, died Sept. 17 at the age of 72.

WILLIAM H. WEST has been appointed assistant district manager in the Chicago area for Milprint, Inc., Milwaukee.

ARTHUR J. TARLING has been advanced from sales manager to vice-presi-

dent of Sleight & Hellmuth, Inc. He has charge of northwestern division operations with headquarters in New York City.

DAVID PERSKIE has become the head of Color Reproduction Corp., a new concern in New York City supplying color separations to the offset trade.

PATRICK P. KENNEDY has been appointed a sales representative out of the Chicago office for Jomac, Inc., Philadelphia manufacturer of graphic arts and other industry supplies.

HERBERT A. ASTEN has been named manager of web offset sales for the Cottrell Co., Westerly, R.I. VINCENT R.

STAFFORD has been appointed product manager of standard web offset presses.

JAMES D. BLIGH, executive vice-president of Barton, Duer and Koch Paper Co., Washington, D.C., has been elected chairman of the merchants advisory council of Kimberly-Clark Corp., Neenah, Wis.

RICHARD BRAMS, sales manager for Container Art Service, has been named technical representative in the Chicago territory for Oshkosh Engraving Co., Oshkosh, Wis.

KENNETH J. MASON, production engineer with the Atlanta agency of Mergenthaler Linotype Co., is now covering parts of Tennessee, North and South Carolina,



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Star Parts believes that competition is the life of trade and, for 33 years, has brought many benefits to composing rooms through competition, research and improved mechanical operation of line-casting equipment.

If there were only one source from which line-casting machine parts could be obtained, it seems logical to believe that high prices could be set, and standards of service established to suit the convenience and desire of the only supplier.

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- Continuing study of customer requirements—resulting in more efficient design and better manufacturing techniques.

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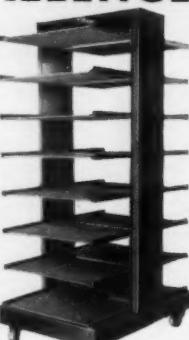
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**NEW CHALLENGE
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STOCK RACKS**

These modern units provide an easy, space-saving, time-saving means of handling various small jobs and moving them between operations. Simply load stock on any or all of 16 removable shelves — two to each level. Rubber casters permit easy movement. Stock racks provide 30 to 40 sq. ft. storage space in just a few square feet of floor space.



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**Are your chances
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The answer's yes . . . IF! Formerly, we could cure one out of every 4 cancer patients. Today, it's one out of 3. So why the big IF? Because the odds against cancer depend on you. Only you can give us the money we need to keep research going full speed. Remember, time is everything with cancer. Send a check now to "Cancer", care of your local Post Office.

American Cancer Society

and Georgia. He replaces ALAN E. HEL-SETH who has been transferred to another territory in North and South Carolina.

EDMUND C. ARNOLD, typographic specialist for Mergenthaler Linotype Co., Brooklyn, and editor of *Linotype News*, has been named an associate editor of *The Quill*, monthly magazine of the professional journalistic fraternity Sigma Delta Chi, and a contributing editor to *Industrial Editor*, a new magazine.

LAWRENCE CLARK has been appointed manager of Zenith Graphic Supply, a newly formed division of Willy's Plate Graining Corp., Long Island City, N.Y.

HENRY F. KRUMM has been named manager of the newly-established St. Louis branch of American Type Founders. LOU MENGES is assisting him in St. Louis and AL ROBERTS is on the sales staff in Kansas City. ANDREW POULOS has been appointed St. Louis office manager. Newly appointed sales representatives are OLIN JORDAN in Chicago, WILLIAM J. MORGANSON in southern Indiana, and JOHN E. WILKINSON in San Francisco. ANDREW G. MURRAY has charge of sales and service in the Minneapolis suboffice which has recently moved to 413 S. Sixth St.



Henry F. Krumm



Robert J. Dotson

ROBERT J. DOTSON has been appointed a sales representative by Chandler & Price Co., Cleveland.

FRANK E. LIEBERT has become central region manager of packaging sales for the Reynolds Metals Co.'s Chicago office.

ROBERT W. MARLEN has been named director of advertising for Sun Chemical Corp., Long Island City, N.Y.

CAMILLE D. VINET has been appointed a sales representative in the Baltimore area for American Business Systems, Philadelphia, Pa.

CHARLES M. KEETER has been named southern regional manager and FRED GEBHARD is northeast regional manager of R. Hoe & Co., Inc., New York City.

Charles M. Keeter



Fred Gebhard



LAMAR M. FEARING and WILLIAM S. SNYDER have been elected vice-presidents of International Paper Co., New York City, and continue as assistant general sales managers.



Paul Phillips W. R. Maull P. C. Evanoff

PAUL E. PHILLIPS is succeeding WIL-
LIAM R. MAULL, who has retired, as
director of sales service for the Mead
Corp., Dayton, Ohio. PHILIP C. EVANOFF
has been promoted to associate director
of sales service. ROBERT J. BLUM, AR-
THUR L. HARRIS and H. WARREN
KAMPF have been elected vice-presidents
of the corporation. JOHN C. TUCK has
been appointed sales manager of the Day-
ton sales office of Mead Papers, Inc. and
JOHN W. HERBERT is the assistant sales
manager.

ROBERT D. SMITH has been appointed
vice-president and general manager of
Mystik Adhesive Products, Inc., Chicago.

JOHN T. LILLEY has been named a
sales representative in the New York area
for Wilsolite Corp., Buffalo.

GEORGE C. O'CONNELL has been
elected secretary and treasurer of the Balti-
more Business Forms Co., Baltimore.

C. E. SNOW, general manager of the
printing division of Ditto, Inc., has been
transferred from the Cincinnati plant to
the home office in Lincolnwood, Ill.



C. E. Snow



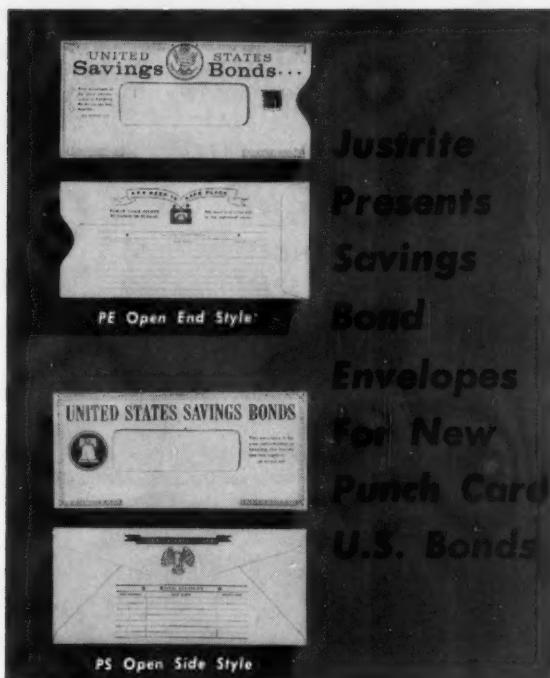
Lewis M. Pfister

LEWIS M. PFISTER, former assistant to
the president of Sinclair and Valentine
Co., New York City, has been elected
vice-president of staff operations.

OLAF NIELSON, JR. has been named
vice-president of Reinhold-Gould, Inc.,
New York City, and is directing pulp
sales, importing and exporting operations.

BRUCE M. MILLER has been appointed
polyolefin products research and develop-
ment manager of Ludlow Papers, Inc.,
Needham Heights, Mass.

ROBERT M. BAUGHMAN has been
named western sales manager of Allied
Paper Corp., Chicago.



Savings Bond Envelopes for the new punch card size United States Savings Bonds are now being offered by the Justrite envelope companies of St. Paul and Atlanta.

This is a new envelope item that all your bank customers need. Government punch card size bonds have been put into effect recently and banks want these specially designed envelopes to fit them.

Featuring original stock form printed designs, Justrite furnishes this line in two functional styles . . . the PE open end with thumb notch, and the PS open side with regular flap.

Both styles come in brilliant white antique stock and have crystal clear cellophane windows to allow the bond purchaser's name to be seen easily.

The distinctive PE style offers two-color red and blue printed design while the economy wise open side style is printed in blue only. Ample area is provided on the faces of these envelopes for the bank name.

Be among the first to sell Justrite's new savings bond envelopes to your bank customers. Write either Justrite factory for samples and prices of these and other items in Justrite's complete line of standard and specialty envelope products.

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MODEL
G-100

Sawing in your composing room is the same as machining in a machine shop. Every piece in a form must be sawed right just as every part in a manufactured product must be machined right in order to fit in with the others.

Forms are as accurate as the precision with which spacing material, slugs and plates are sawed and trimmed. Get a Hammond TrimOsaw and put accuracy into your forms.

"THE SAW WITH THE BALLBEARING TABLE"

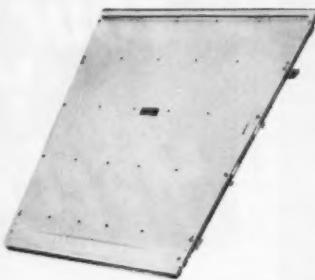
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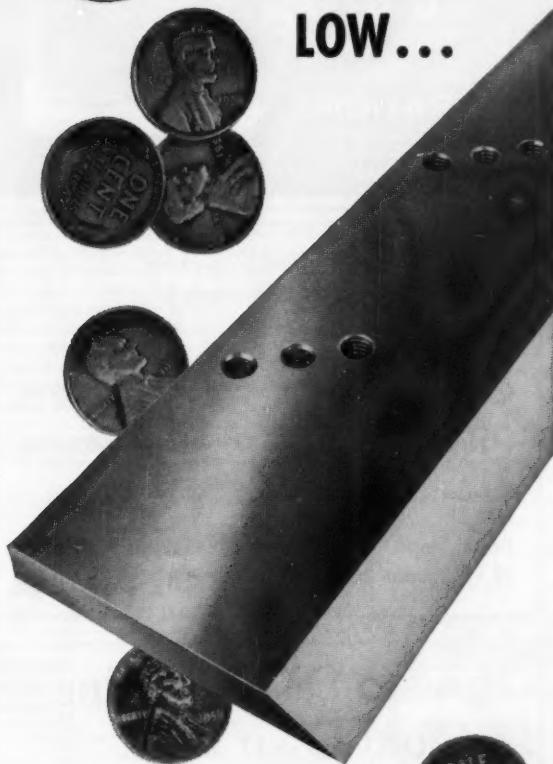
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'Chips' DISSTON says:



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...you can bet it's a
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Disston 866 Paper Knives meet every requirement for smooth, sharp cutting and low-cost operation. They have proper hardness . . . will not break, drop out, crumble or turn over on cutting edge. They have correct temper to take and hold a smooth, clean-cutting edge. And they are heat-treated to resist abrasion, stand up under hard use.

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H. K. PORTER COMPANY, INC.
Henry DISSTON DIVISION

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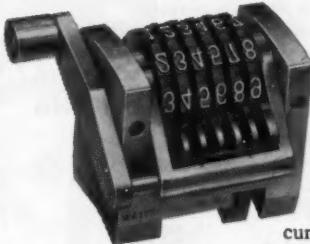
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**Paced
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ROTARY NUMBERING MACHINES

These rugged cam-actuated machines, specially designed for high-speed rotary presses, are built for trouble-free performance. They give you perfect number sequence, clean, sharp impressions, crisp, accurate register—every time. That's why top printers agree—"you do it better with WETTER!"



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Rugged number wheels with heavy-duty ratchets. One-piece, curved-base steel frame custom-curved number faces (to fit cylinder curvature). Wetter Quik-Lok clamp base saves set-up time—needs no mounting ring adapters.



**RIGHT-ANGLE
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Barrel-shaped number wheels imprint numbers at right angles to axis of impression cylinder. Heavy-duty construction—for top accuracy at highest speeds.

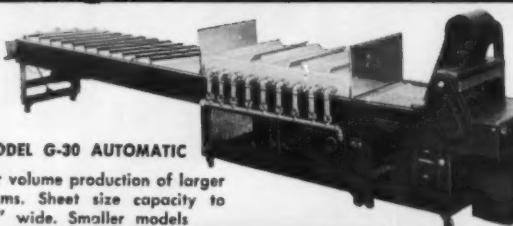
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MODEL G-30 AUTOMATIC

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Get greater returns from your present printing presses. Social and business stationery, advertising folders, box wraps, greeting cards and other decorative pieces have "eye-appeal" when produced with Virkotype raised printing equipment.

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- 11 METALLICS
- 19 RICH COLORS
- 29 BRILLIANT SPARKLES



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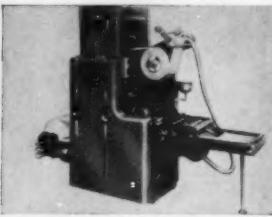
5½ x 9½ inches.....\$1.60 a dozen
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Automatic feeders available.

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chain del., pile feed, A.C. motor.

65" 5/0 s.c. Miehle, Dexter pile or Cross
feeder, ext. del.

56" 2/0 s.c. Miehle, pile feeder, ext. del.
5/0 Miehle Perfecting Press, pile feeder
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2-col. 27 x 41 Miller, 4 track, oiling sys-
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28" x 41" 4-track Miller Major.

27 x 41 Miller Cutter & Creaser

KELLY PRESSES:

No. 1—22 x 28; No. 2—22 x 34.

Reloading Feeder, A.C. motor equip.

22" x 28" Miehle Horizontal, straight
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17 1/2" x 22", 21" x 28"

LSK 2-Color 42" x 58"

LSQ s/c 26 x 40

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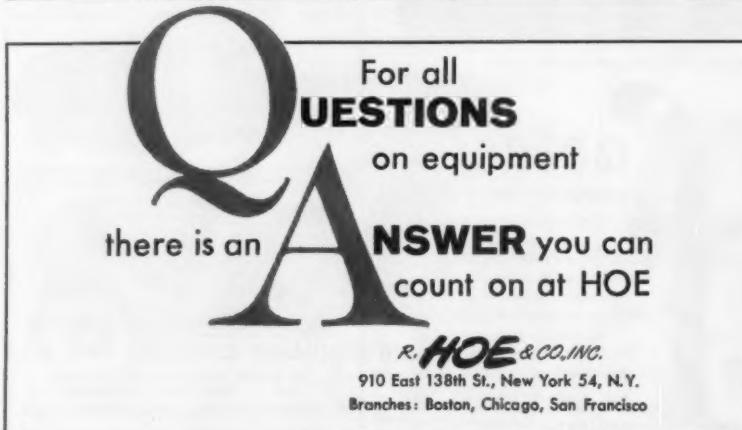
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NEW PACKER ROTARY CUT-OFF SHEETER

*Delivers 15,000
and more cuts per hour!*



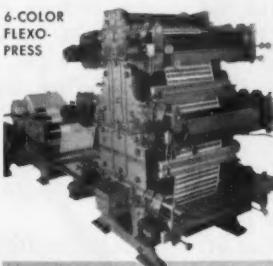
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hail it as the fastest, most dependable sheeter ever used. Ideal for operation with forms presses of all types and for sheeting roll printed carton blanks for flat bed die-cutting. Operates to 15,000 and more cuts per hour, dependent upon material thickness and stiffness. Custom sizes also furnished. Write or phone for full details.



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production printing of business
forms, papers, foils, cellophane,
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Die Cutting
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ ALL THE LETTERS OF THE ALPHABET: Exquisite farm wench gives body jolt to prize stinker.

★ WE MISSED AN IMPORTANT ANNIVERSARY last September when we failed to observe that September 17 was the 100th anniversary of the birth of Henry Lewis Bullen. He was (as if you didn't know) considered one of the world's outstanding Printing Craftsmen of his day. He died April 27, 1938, but what happened during those 80 years would fill a volume of wonderful words.

On the occasion of a visit to Melbourne, Australia, by Mrs. Beatrice Warde, considered by many as England's outstanding craftsman with type as well as words, the Printing Industry Craftsmen of Australia issued an eight-page pamphlet, primarily about Mr. Bullen's career but also by way of accolade to Mrs. Warde herself, who handles publicity and does a superb job of public relations for the English Monotype company.

Here are just a few quotes from the pamphlet as written by John Gartner for PICA:

"Henry Lewis Bullen began to learn the trade in Ballarat [Australia—where he was born] and was then sent to Melbourne, where he worked for Ferguson & Moore * * *, and McCarron, Bird & Co. He went to the United States in 1875 but returned in 1888 [to Australia] under contract to manage the printing equipment departments of Alex. Cowan and Sons in Melbourne, Sydney, Adelaide and Wellington. * * *

"In 1891 he returned to America and became the first manager in New York City of the American Type Founders Co. He founded the Typographic Library and Museum in 1908 and was its librarian until his death.

"He was a charter member of the New York Club of Printing House Craftsmen, and attended the dinner in 1909 at which the name and slogan were adopted. He wrote his 'Invocation' to be read at the opening of each meeting of the Craftsmen's Clubs, * * *

"Henry Lewis Bullen died on 27 April 1938, and his devotion to the Craft he loved so much was demonstrated by his request that the Fust and Schoeffer printer's mark, now the emblem of the Craftsmen's Clubs, be engraved on his tombstone, and under it the words, 'Henry Lewis Bullen, Printer.'

"Stephen Horgan, writing in THE INLAND PRINTER for May 1938, said that he was 'a bibliographer who could trace the science of bookmaking through all the ages down to the latest invention. He read and studied this science so thoroughly that, gifted with an extraordinary memory, he became a living encyclopedia on printing.' * * *

"There were few printing trade journals when, in the early 'nineties, THE INLAND PRINTER began to show signs of becoming the leading business and printing trade journal of the world. Its success gave Bullen as much pleasure as if he had owned it. Notwithstanding his intensely busy life during the day, he gave his evenings far into the night, preparing articles for THE INLAND PRINTER. These articles, if collected, would make volumes crammed with historic, instructive facts that should make every printer proud of his Craft, which, as Bullen said in so many ways, is the one occupation absolutely necessary to the intellectual life of mankind."

And that, my friends, constitutes your printing history lesson for today. FYI (for your information) THE INLAND PRINTER is now in the process of photostating every bit of material Henry Lewis Bullen ever wrote for IP. Paul Bennett of Mergenthaler Linotype Co. (he of the facile pen) is studying the material and may come up with a prodigious volume one of these days.

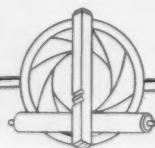
★ ABOUT 125 YEARS AGO, parts of the Bible were printed at a trading post in Saskatchewan, Canada, in an Indian dialect. There was no paper available, so the printing was done on birchbark; no ink, so they made ink of soot and fish oil; no type, so they cast type from scrap lead in hand-cut wooden molds. Gutenberg himself couldn't have been more resourceful.

★ FOUND IN THE POCKET OF A PRINTER: Card bearing the words: "I am an alcoholic. In case of emergency, please buy me a beer."

★ WATCH OUT FOR THOSE EMS that butt into words like think. To proofreaders there's no such word as "Thimk." But something like it got by recently in Hyde Park, N.Y. Holder of a ticket was surprised to find he was going to visit the Vanderbilt Mansion. That wild em gremlin ran through three rolls of 500 Annie Oakleys before it was caught, but not killed. Didn't make any difference, said the museum super. Only one museum visitor mentioned it. Plobabry the others just didn't happen to sneeze it. This item must be pretty discouraging to proofreaders.

★ THERE'S-ONE-IN-EVERY-OFFICE MOTTO: "Whistle while you work; it will drive everyone nuts."

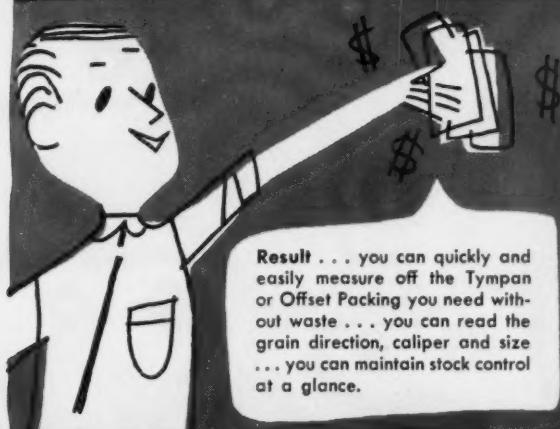
★ AXIOM TO END ALL AXIOMS (positively *The Last Word!*): "VAST FORTUNES are never acquired from the use of half VAST IDEAS."



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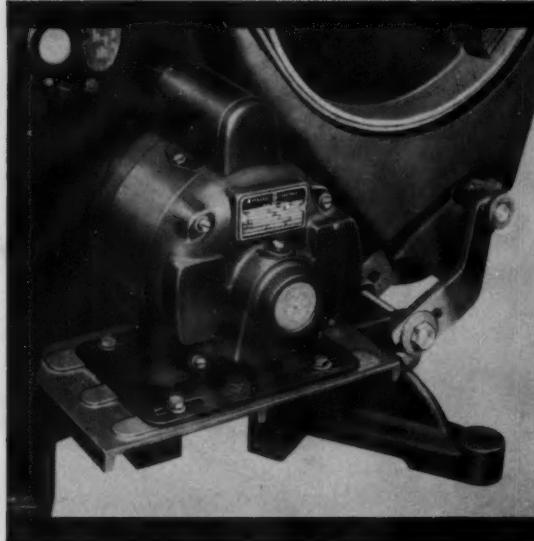
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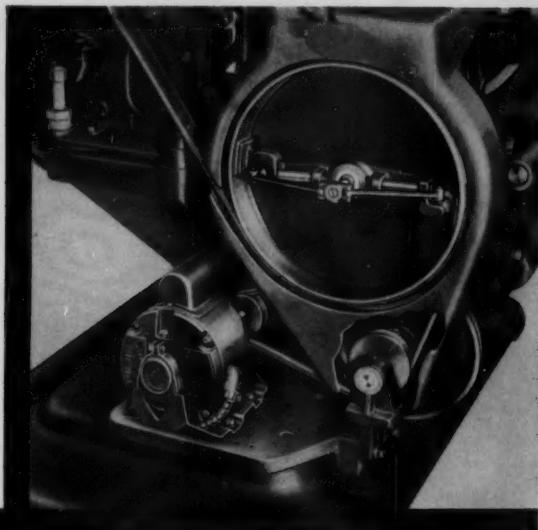
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and
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Machines**

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